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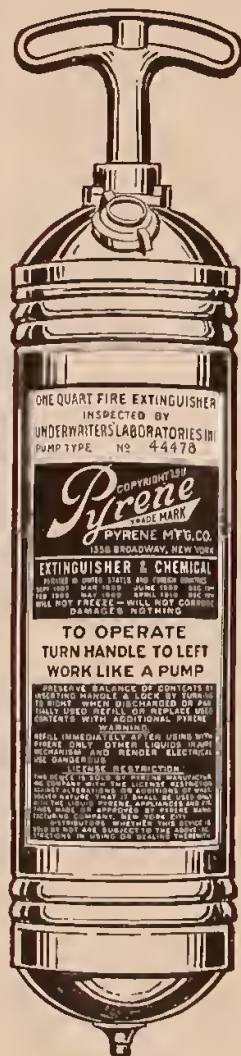


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KEEPING A FEW GESE

By E. I. FARRINGTON

EVER since the days when a flock of geese saved Rome by their shrill cries, these birds have been popular. Not, however, because of their vocal powers, but rather in spite of them. The noise made by geese makes them rather undesirable for small places, but when there is sufficient land for them to roam about, they may be kept to advantage. There are hundreds of acres of meadow and marsh land where geese would thrive and find their living for most of the year.

On estates of some size geese are well worth keeping, although it may not be possible to give them a wide range. Several varieties are very attractive and the flesh of young geese is highly prized by those who are familiar with its flavor. In some parts of the country the goose is considered the Christmas bird, just as the turkey is expected to crown the feast on Thanksgiving Day. Great numbers of geese are raised in eastern parts of Canada and shipped to the United States in time for the holiday trade. Some varieties of geese are raised for ornamental purposes only and are to be seen on the ponds of well planned estates.

The two most common practical purpose geese are the Emden and the Toulouse breeds, the former pure white and the latter gray. Geese of both varieties weigh about twenty pounds when well matured. Specimens weighing considerable more are often seen. Possibly Toulouse geese are rather the more common, but both breeds give satisfaction and yield a large amount of meat. African geese are also bred for meat purposes. They are gray in color and made conspicuous by a curious knob at the base of the beak.

Although the Chinese goose weighs ten pounds and is well adapted to market purposes, the breeders are few and the breed is usually classed among the ornamentals. There are two varieties, white and brown, and with them, as with the Africans, there is a knob on the head. These birds are stylish and handsome and make a fine appearance in a pond or about the grounds.

Another breed often seen in public and private aviaries is the Canadian wild goose, which is easily domesticated and very pleasant the head and neck black, while there are white marks on the cheeks. In some parts of the country many of these birds are bred in to the eye. The body color is gray and in captivity to be used as decoys for enticing wild geese flying south within gunshot. Old geese are tethered on the shore, while a number of young birds are confined in cages a little distance away. When a flock of wild birds appears, the young geese are liberated. They fly out over the water, but soon hear the call of the old birds on the shore and return. The wild geese follow, only to fall before the bullets of the hidden hunters. The flesh of the Canadian goose is highly prized by epicures.

Egyptian geese are small, variegated in



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color and purely ornamental, the only goose the feathers of which are at all brilliant. Though handsome and apparently well fitted to adorn a private aviary, they are not in favor because of their belligerent tendencies. They are sure to make war on any other birds with which they may be confined and have been known to cause a heavy loss by killing several other ornamental specimens outright.

Although very odd and interesting, and having a place in the American Standard of Perfection, Sebastopol geese are rare in this country. The oddity of their appearance lies in the fact that their pure, white feathers are long and silky, streaming to the ground. Feathers fifteen inches long are sometimes seen. These birds are not accounted particularly hard to raise and of course are highly ornamental.

All geese of the practical purpose breeds are exceedingly hardy and very easy to raise. It is not necessary to have a tight house with various furnishings as when keeping hens. A rough shed will suffice for shelter. Much of the time will be spent in the open, anyway. A goose will tuck her feet under her heavy quilt of feathers and settle down comfortably in a blizzard, moving only often enough to keep from being buried under a snow bank. It is advisable, however, to give the birds some sort of shelter in Winter, to offer protection when high winds blow.

Being grazing creatures, geese thrive on pasture, and when they have a wide stretch of grass land to roam over, they will need almost no grain. When confined, it is imperative that they be given grass or other green food in abundance. Wheat, oats and corn may be given as a grain ration when needed. Goslings will eat grass from the first day, but for the first few months need a little crumbly mash or scalded cracked corn three times a day.

It is commonly supposed that geese must have water in which to swim, but this is not a fact. Thousands of geese are raised and marketed without ever using their webbed feet in a pond or stream. A cask sunk into the ground will make a satisfactory substitute for a swimming hole, but often water is given only in a bucket, which is set between four stakes driven firmly into the ground to prevent its being tipped over by the heavy birds.

There is no need of renewing the flock every year as with hens. Breeding geese may be kept for many years, so that all the goslings raised may be disposed of before cold weather comes, unless the grower desires to keep a number of them along to serve on the table in the course of the Winter. Geese live to be very old, but the ganders have a tendency to become cross after they reach the age of six or seven years and usually are not kept much longer than ten years at any rate. Sometimes they become so bellicose that they will attack women and children and they are able to cause a serious injury with their powerful wings. The females are commonly kept somewhat longer than the ganders.

Geese are polygamists but in a limited way. It is customary to mate a gander with two or three geese. When once mated, matings often last for many years, the ganders paying no attention to other geese. It is not advisable to mate geese under three years of age, for which reason the man or woman who desires to make an immediate start in the breeding of geese should purchase mated mature birds. It is always well to have geese mated and in their permanent quarters as early as possible in the year, as they need some time to get acquainted with their surroundings.

Geese lay from a dozen to fifty eggs a season, depending upon breed and strain. The Toulouse has the reputation of being a better egg producer than the Emden. Except the Toulouse, the common geese are satisfactory mothers, but it is customary to set the first eggs laid under hens in order to induce the geese to lay a larger number. The geese like barrels or old boxes placed in out of the way spots for their nests and thirty days are required for incubating the eggs. The goslings must have water to drink from the first day, but should not be allowed to swim until the feathers come. In fact, it is well to get them under cover when rain falls for the first few weeks, while they are covered only with down.

CHINESE WOMEN

CHINESE ladies, says Edith Blake in *The Nineteenth Century*, do not care for exercise, and rarely leave the house except in a closed sedan chair. They occupy themselves somewhat similarly to European ladies in other respects. They pay and receive visits, see after their households, choose jewels and toilettes, play cards, dominoes, or chess, smoke water-pipes, and sometimes a whiff of opium, make the pretty little miniature gardens, of which several are usually seen in Chinese houses, occupy themselves in various kinds of work, in painting, and so on. The life is varied by the recurrence of festivals, and a wealthy woman sometimes passes several months in pilgrimages. As a general rule the ladies are Buddhists, but their Confucian husbands escort them on these expeditions, in which they are accompanied by a numerous retinue of servants. The huge Buddhist monasteries are picturesquely perched on some high mountain, surrounded by forests and crags, with streams trickling here and there over the rocks, and every now and then is seen a little shrine on some large stone, and in the shrine the figure of a smiling "Goddess of Mercy" holding an infant in her arms, or a solemn stone Buddha, before whom a few incense-sticks give out their lives in sweet perfume. When a great lady arrives at one of these sylvan retreats a suite of apartments in one of the numerous courts of guest chamber is assigned to her, and her attendants spread out the gorgeous hangings and rich silks belonging to their mistress, and deck the bare rooms, provided by the kind monks, with mirrors and brilliant scrolls, so that the simple chambers become a fitting setting for the dainty occupants, who will there spend several days passed in worshipping at the various shrines, in attending services chanted by the monks, expending large sums in charity, and in providing feasts of fruit and rice, cakes and vegetables for the poor. The Chinese are large-hearted in their charities, and the women are not behind the men in this respect. An awful famine devastated the Empire between 1877-79, in which two years no less than some ten or eleven millions of people are said to have died. Some time afterwards an English lady traveling in that region frequently met poor widows, who would relate how their lives had been saved by the wife of a small official who, during that fearful visitation, had daily provided them with a good meal. When the English traveler congratulated this Chinese lady on her kindness, the latter answered, "How could I enjoy my own meals if these poor neighbors were starving?"



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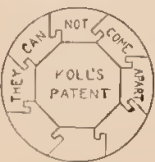
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ROSE PLANTING IN CALIFORNIA

By J. V. TUTTLE

IN our land of sunshine and roses, January is the month for transplanting the rose. Nurserymen offer hundreds of varieties of every color and every habit. Most of the best nurserymen offer these young plants shipped in pots. The transportation is a little more, but the method is much safer than when the roots are bare. It is well worth the extra cost for when you lose a rose bush, you lose, not the cost of the bush alone, but several months in the adornment of your home.

The matter of selection of roses is primarily a selection for the use of which the variety is to be put. Certain varieties are suitable for trailing over walls and fences or for climbing over porches or pergolas. Others are best used in borders or in beds. A few are very dwarf and may be used as edgings. Still others are valuable especially for cutting.

Here are a few of the most delightful of the climbers: Ranksia Single White, Crimson Rambler, Cecile Brunner (salmon pink), Cloth of Gold (yellow), Prairie Queen (rosy red), and Climbing Hermosa (delicate rose).

Especially suited to use in borders and in beds are the following: Alice Roosevelt (deep pink), Baby Rambler (crimson), Papa Gontier (red), Safrano (yellow), American Beauty (pink to rose), and Bride (white).

The best dwarf sorts for edgings are: Annie Marie Montravel (white), Clothilde Soupert (pink), Schneikopf (white), Mignonette (pink). These should be bought in some quantity for their best effect comes from massing them along the edge of a bed or along a drive.

January is fruit tree month. Prune the trees you already have, and if you want more, order them at once and put them in before the first of February. Many of the earlier blooming sorts will begin to blossom next month and then it will be too late to set out deciduous fruit trees.

There are so many different kinds of climates in California that it is almost impossible to give definite information for varieties to plant that will succeed in every location.

For the northern coast region the following varieties are recommended as having been the most successful: Apples—Baldwin, Esopus, Spitzenburg, Ramouse, Gravenstein, Red Astracan. CHERRIES—Royal Ann and Black Tartarian. PEACHES—Early Crawford and Muir. PEARS—Bartlett and Anjou. PLUMS and PRUNES—French Prune, Coc's Golden Drop and Columbia. QUINCE—Pineapple.

For the central valleys: Apples—Gravenstein, Hoover, Red Astracan, Rhode Island Greening, and Yellow Bellflower. APRICOTS—Blenheim, Hemskirke, Moorpark, and Royal. CHERRIES—Ring, Early Purple Guigne, Lambert, Royal Ann, and Black Tartarian. PEACHES—Early Crawford, Late Crawford, Lovell, Muir, and Salway. PEARS—Bartlett, Seckel, and Winter Nellis. PLUMS and PRUNES—French Prune, Coc's Golden Drop, Imperial Epinense, Kelsey, Sugar and Wickson.

For Southern California: Apples—Fall Pippin, Jonathan, Mission Pippin, Red Astracan, Rhode Island Greening, Rome Beauty, Winesap, and Yellow Bellflower. APRICOTS—Blenheim, Early Golden, Early Moorpark, and Royal. CHERRIES—Royal Ann, Black Tartarian, May Duke, and Richmond. PEACHES—Early Crawford, Elberta, Heath Cling, Lovell, Muir, Salway, and Yellow Tuscany. PEARS—



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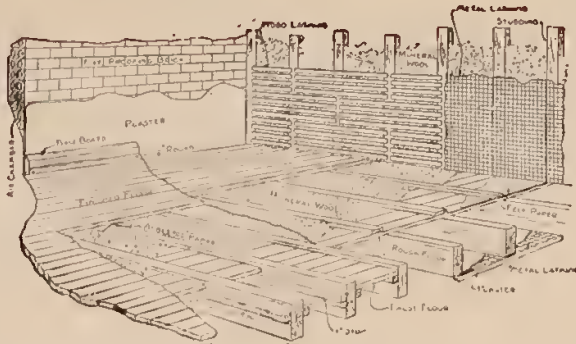
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Prune trees need heavy thinning. All superfluous growth should be cleaned out for there will be plenty of new growth in the Spring. All other fruit trees should be examined and, whenever a limb is found that interferes with another, it should be cut off. Keep the trees shaped up too.

A lawn pest that is prevalent especially in Southern California is the Devil grass. This can be exterminated in only one way with real satisfaction. Instead of spading up the lawn and trying to remove all the roots of the pest (which is almost impossible), mow the lawn just as closely as possible and then sprinkle a mixture of sandy loam and fertilizer over the surface half an inch deep. Sow white clover on this layer and rake it in well. The clover seed will start, even if it is cold and will keep ahead of the devil grass. You will have to do this same thing next year and every year, but it is the price for a really good lawn.

Cabbage and tomato plants may be purchased later on, but there is a great deal of pleasure in raising them yourself. If you wish to raise many, build a hotbed. If you need but a few, you might grow them in a small box in the house, unless the cook objects to having them in the kitchen. Tomatoes, peppers, eggplant, and cabbage—yes, and cucumbers may all be sown now in a hotbed. By giving the cucumbers a start in the hotbed you gain considerable time in securing the crop.

A hot bed consists of a hole four feet deep that is filled with manure and well tamped. Over this is put a layer of sandy loam about four inches deep and the bed is covered with a glass sash that rests on a frame that holds it about eight inches above the bed at the foot and twelve inches above at the top. This should be located on the south side of a building where it will receive plenty of sunlight.

Beets, carrots, lettuce, and radish may be sown out of doors for early crops.

When the soil is not so wet that it will stick to the spade, give the space around the shrubs on the place a good coating of manure and spade it in. Let the soil remain rather lumpy to allow the entrance of air for about a month.

If you want the best of aster plants, sow the seed now in your hotbed. After the young plants are nearly two inches high, transplant them into small pots or into flats, or even to another position in the hotbed.

ABRAHAM LINCOLN, INVENTOR

"AMONG the inventions on file at the Patent Office in Washington is one by Abraham Lincoln," says *The Youth's Companion*, "designed to enable freight-laden flatboats to work their way over the sand-bars of the Mississippi River. Lincoln conceived the idea when, as a young man, he was himself a boatman on the Mississippi, and met the obstacles that his invention was meant to overcome. As described in the *Pathfinder*, the invention consists of one or more huge bellows attached to each side of the boat. When the boat sticks on a shoal, the bellows are to be inflated by means of a windlass connected with upright poles attached to the bellows. The idea is that the air in the bellows increases the buoyancy of the craft, and makes it draw less water. The practical river-men, however, did not receive the invention with any enthusiasm, and the dredging of the river soon made such cumbersome and costly contrivances altogether unnecessary."

TEN THOUSAND DOLLARS FOR A FLOWER

TEN thousand dollars is an extraordinary price for a single plant; yet it was recently paid, says the *Youth's Companion*, by English horticulturists for an orchid raised in America, the *Cattleya gigas alba*. More singular still, the great value of this orchid is due to the simple fact that it is pure white, instead of a beautiful variegated purple, like the other members of the family to which it belongs. In an interesting letter to *The Guide to Nature*, Mr. Lager, who raised the flower, writes:

"We flowered this *Cattleya* in 1910, and exhibited it at the orchid-show in Boston, where we were rewarded by a gold medal. The plant was found by chance, and came to us late in 1909 in a lot of other specimens of *Cattleya gigas*. It was only by accident that the plant was not sold for a dollar or two. The only reason was that, after most of its companions had been disposed of, this one, with some others that were not in very good condition, was set aside for treatment, and laid out on a wire netting. Finally we potted them all.

"Imagine our surprise when the next Spring this plant came up with pure white flowers—the only white flower ever found in *Cattleya gigas*. The plant was sold in 1911 in London, at the highest figure that an orchid ever brought. And one of the English papers proudly remarked that it was refreshing to know that while so many masterpieces of painting and so many rare works of art were finding their way across to America, a plant of such rarity and beauty was acquired for Great Britain."

HOW THE INDIANS HARVEST WILD RICE

A REPORT from the American consul at Kingston, Ontario, gives a graphic account of the wild rice harvest, which was in progress at the time of writing along the shores of Rice Lake, lying a few miles north of Cobourg. Here, as in other parts of southern Canada, and in Minnesota and Wisconsin, the gathering of wild rice is the peculiar prerogative of the Indians, who from time immemorial have used this grain as one of their principal foods, besides selling it to the whites. In pioneer days, it was a common food of the European settlers, especially those engaged in the fur trade. In more recent times it has come to be regarded as a luxury by white people, as it sells for two or three times as much as ordinary white rice. In this country Chicago is still an important market for wild rice.

This plant (*Zizania aquatica*) is, of course, quite different botanically from true rice; it has a long black grain, and hence is sometimes called black rice, but it has scores of other names in English, French and the Indian tongues. According to Dr. Jenks, the principal authority on this plant, "more geographic names have been derived from wild rice than from any other natural vegetable product throughout the whole continent." The Menominee Indians derive their name from it. It is the most nutritious cereal in America, and many attempts have been made to extend its cultivation, but without much success. To the average American it is probably best known as a favorite food of wild ducks and other waterfowl.

In harvesting the grain the Indians use

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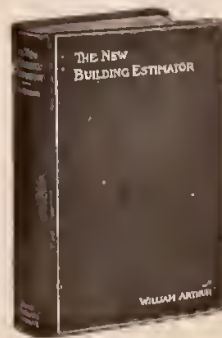
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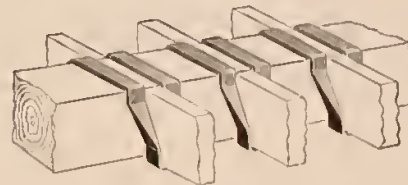
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the same simple methods that were followed by their remote ancestors. We quote from the consul's description as follows:

"In gathering, sheets are laid in the bottom of the canoe and a start is made for the rice beds. A man sits in the bow of the boat and paddles, while his helpmate takes up a position in the stern and with the aid of two stout sticks bends the stalks over the canoe and thrashes the rice into the bottom of the boat. This continues until the boat is nearly full, when the rice is taken to shore and spread out to dry. After a few hours in the hot sun the grain is ready for parching. This is usually done by the women, who place it in a large iron pot and heat it over a slow fire, stirring it continually until it is 'parched.' It is then ready for thrashing. This is done by one of the men putting it in an iron pot or large wooden bowl hollowed out of a log, and with moccasins on his feet and trousers tied tightly around his ankles, he jumps on it until the grain is separated from the chaff. The last operation is that of sifting. The rice is poured into birch-bark baskets, in small quantities, and squatting down in front of the tents on the shore, under the trees, or any place where there is a good breeze, the women gently shake until the chaff is separated from the grain, and is blown away by the wind. Crude as it may seem, it is exceedingly effective, and the workers are scrupulously clean throughout the whole process."

FARMERS' BULLETINS

THE publications of the U. S. Department of Agriculture during the last fiscal year included 2,110 different bulletins, circulars, reports, and other documents, of which 34,678,557 copies were issued. Of these 10,409,000 were Farmers' Bulletins. The series bearing the latter title represents one of the most remarkable examples extant of the activities of a paternal government. It now includes more than 500 titles, running through an almost exhaustively wide range of subjects of practical interest in connection with rural life and industries. For example, during the past year Farmers' Bulletins were issued on "House Flies," "The Use of Concrete on the Farm," "Forestry in Nature Study," "Tuberculosis," "Ice Houses," "Lawns and Lawn Soils," "The English Sparrow as a Pest," and some forty other topics. The publications of this series are all distributed gratis to the public, either directly by the department or through members of Congress, and although they are printed in large editions (from 20,000 to 250,000) the stock on hand is soon exhausted, and many applicants are disappointed.

VALUE OF MONEY YEARS AGO

IN the year 200 B. C. money was five times as valuable as it is now, says the *Philatelic West*. In the eighth century, after the abandonment of the mines of Spain and Attica, it had risen to six and one half times the present value. In the seventeenth century it reached the maximum of seven and one half times the present value. Soon after the discovery of America, in 1492, it rapidly declined on account of the great amount of metal that began to accumulate in Europe. In 1514, twenty-two years after the discovery of America it declined to four and one half times our present scale. In 1536, twenty-two years later, it had fallen down to two and a quarter times the present value. In 1640 it was nearly at our present-day value.

EVERYTHING for the GARDEN

is the title of our 1914 catalogue—the most beautiful and complete horticultural publication of the day—really a book of 204 pages, 14 colored plates and over 800 photo engravings, showing actual results without exaggeration. It is a mine of information of everything in Gardening, either for pleasure or profit, and embodies the results of over sixty-seven years of practical experience. To give this catalogue the largest possible distribution we make the following liberal offer:

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OUR SMALL HOUSE ARCHITECTURAL CONTEST

American Homes and Gardens makes the offer of \$100 to the architect submitting the best design and plans for a small house, original with himself, not to exceed a construction cost of \$5,000. Either photographs of houses already built and plans, or designs and plans of projected houses may be entered in this competition, which is open to all readers of American Homes and Gardens, whether subscribers or not. American Homes and Gardens will publish the winning design and the honorable mention designs and plans of the competitors in its Small House Number, May issue. All designs and plans must be sent addressed to the Editor, Small House Competition, American Homes and Gardens, 361 Broadway, New York, by March 20, 1913. A committee of three well-known architects will pass upon the merits of the designs. The publishers of American Homes and Gardens will not be responsible for any of the photographs, drawings, and plans submitted, but will endeavor to return all such to the contestants, if requested to do so. Postage for return should be prepaid, otherwise any photographs sent will be shipped by express, charged collect. See announcement elsewhere in this number.

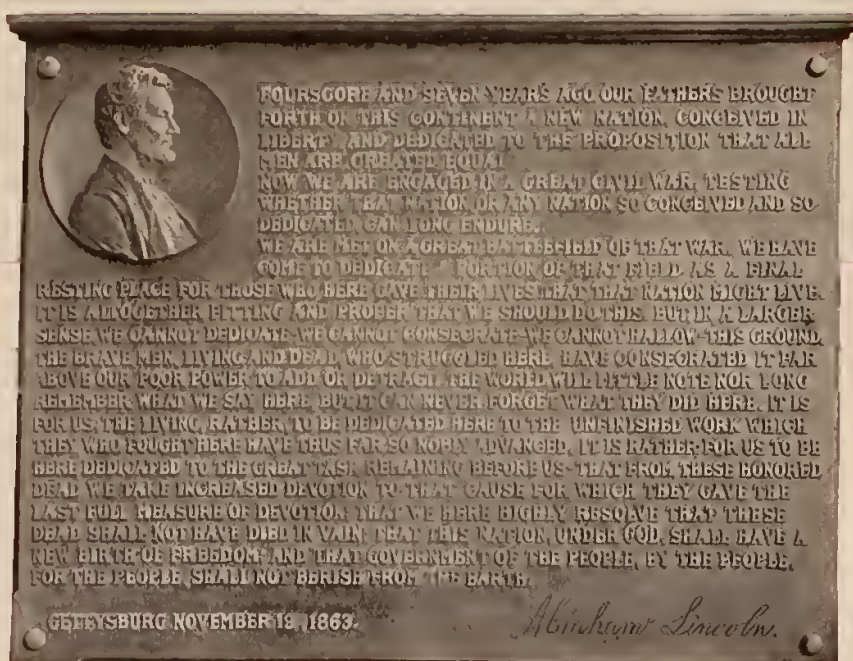
THE FEBRUARY NUMBER

THE Happy New Year which, *eximo corde*, AMERICAN HOMES AND GARDENS wishes all its readers goes forth this year to thousands of more subscribers than ever before in the lifetime of this magazine, for it is gratifying to announce a large increase in the circle of subscribers during 1913. It is just as gratifying, however, to note that with the coming of new readers the old subscribers still renew their interest in the magazine, and this causes the Editor to feel that his is no futile mission, no ephemeral production for the fitful few, but is, instead, a work of sufficient constructive work to win for itself the confidence readers of AMERICAN HOMES AND GARDENS have sincerely bestowed upon the magazine. The February issue will, as has been customary in years past, give especial attention to the subject of suburban houses, and the opening article will be devoted to a consideration of this subject, accompanied by numerous half-tone reproductions of attractive houses of the type, together with reproductions of their plans. Where the world over is there anything more distinctively American than maple sugar? February is the month the sap-gatherers and sugar-makers get their product ready for the market, and in February AMERICAN HOMES AND GARDENS will show, in a delightful illustrated description of maple-sugar making in the country, how the country folk go about it in primitive fashion. Some old Salem fences of unusual beauty in design will also be described in an illustrated article in this same issue. Many of the old-time fences of Colonial days were designed by the best architects of the period, and deserve more attention than has, as yet, been given them. Indeed, the fence has been too sweepingly abolished from American suburban homes, and there is every evidence that American home-builders who require fencing to be erected for any purpose will come to give the subject of the architectural detail of its design the attention it deserves. Another timely article for this issue will concern itself with the private game preserve. This, too, will be adequately illustrated by unusually fine

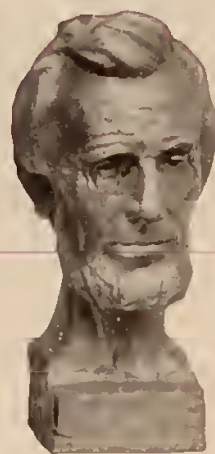
photographic reproductions. In "The Collectors' Department" one of the finest private collections of embroideries in the world will be described in an illustrated article, and "Collecting Old Valentines" will be the theme of another collectors' article. The usual departments, "Within the House," "Around the Garden," "Helps to the Housewife," "The Collectors' Mart," etc., will help to make this one of the most attractive numbers of AMERICAN HOMES AND GARDENS as yet issued.

MACHINES AND HUMAN BEINGS

WE have come to look upon our factories as great machines from foundation to room, including the workers therein. Just as truly have we become imbued with the idea that all labor is of the nature of the machine—infallible in its mechanical duties once set in motion. But this is all wrong. Factories are more truly human beings than we have permitted ourselves to realize and the time has come when we should be realizing this, realizing the same thing of great industries in general. As an instance, let the railroad industry be taken into consideration. As an article in one of our exchanges points out: "Investigation carried on for ten years by the Interstate Commerce Commission has shown that most train accidents are owing to human error. 'Despatchers give wrong orders, or fail to give orders where they are required; operators fail to copy orders that should be delivered; conductors and engineers misread, misinterpret, overlook, or forget orders.' From this fact it can be argued, and has been argued, that a railway should trust little to the skill and conscience of employees, but should give its attention and its money to perfecting its material defenses against accident—that it should make its cars unbreakable and unburnable, its rails and bridges strain-proof, its safety-signal apparatus perfect to the point of automatically stopping any train that gets too near another. It is true that the railway should make these improvements; yet to the training and the discipline of its employees it must give even better thought. Imperfect as human beings are, both mentally and morally, they are capable of being taught, and of being inspired with the spirit of loyalty that the French call *esprit de corps*; despatchers, operators, conductors and engineers can be so taught and so inspired that failure, from whatever cause, to carry out orders can be reduced to an almost incredible minimum. Such a result will grow out of two things: First, every official must perfectly understand the work, the circumstances, and the personality of every man immediately under him, for then the employees will feel that they are treated as human beings, and they will respond by giving their interest and conscience to their work; and, moreover, when any one of them has to drop out, there will always be someone else fit to take his place. Second, there must be an absolutely strict and impartial discipline that will recognize efficiency, but will as promptly bring home to anyone, whether workman or official, the consequences of disobeying orders. The sense of responsibility and loyalty that can thus be awakened will, in the opinion of some of our greatest railway men, do more to insure safety than any number of steel cars and automatic signals.



Bronze Tablet, Lincoln's Gettysburg Speech
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The conditions governing which are as follows:

1. The design and plans must be original with the architect submitting them.
2. The construction cost of the projected house must not exceed \$5,000 including heating plant and plumbing. The elevations may be either photographs of houses already built or wash drawings of projected houses suitable for half-tone reproduction.
3. The plans must be line drawings in black and white. Blue prints will not be considered.
4. The Publishers of AMERICAN HOMES AND GARDENS will not be responsible for any of the photographs, drawings and plans submitted, but will endeavor to return all such to the contestants, if requested to do so. Postage for return should be prepaid, otherwise any photographs sent will be shipped by express, charges collect.
5. All designs and plans must be sent before March 15, 1914, prepaid, addressed to The Editor, Architectural Contest, American Homes and Gardens, 361 Broadway, New York, N. Y.
6. The plans must not be marked with the architect's name but with an identification name instead, the key to which should accompany the plans, photographs and designs in a sealed envelope.

AMERICAN HOMES AND GARDENS will publish the successful design and the honorable mention designs and plans in its Small House Number, May, 1914. A committee of well-known architects will pass upon the merits of the designs and plans submitted. The names of the members of this committee will be announced later.



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The armory in the Belmont house presents the aspect of a baronial hall in feudal times

AMERICAN HOMES AND GARDENS

Volume XI

January, 1914

Number 1

A City House of Distinction

By Robert H. Van Court

Photographs by Frances Benjamin Johnston and Mattie Edwards Hewitt

THE student of architecture in America or anyone who follows the changes in tendencies in home-building cannot but be impressed with the growing fondness upon the part of architects, as well as their clients, for the manner of building which was in vogue during the days of the Italian Renaissance. The past ten years have seen the building of many great American homes

in this most sumptuous of architectural styles, some of them being in the city and others in surroundings more or less rural. In either case there is a consistent following of tradition, for ancient precedents are not lacking for the building of a great Renaissance palace close to the curbstone of a city street, where its area is necessarily circumscribed, while the old Renaissance country villa, with its formal gardens, its marble fountains, and its general atmosphere of



The great gallery in the residence of Mrs. O. H. P. Belmont, New York, is filled with a priceless collection of antique armor

magnificent rusticity, fascinates all who journey to that land of romance and olive groves.

The Italian palace or villa was built as a setting for life during a glorious and ceremonious age, and its splendid formality of existence is expressed quite as eloquently in the architecture of the period as in the pages of history which record the romance of the age.

But equally beautiful, and perhaps in a way more interesting to Americans, is the form of architecture known as the Georgian style, from which our own Colonial architecture is directly descended. The great masters of English building during the eighteenth century planned their houses as settings for a life somewhat more domestic than that which obtained during the days of the Renaissance; great apartments and entire suites of formal and stately rooms were still the rule, but their grandeur was somewhat softened and their

stateliness much modified by the demands of English social customs.

Georgian architecture became so identified with English domestic life and responded so exactly to its requirements that it has always held its place in popular favor; many old homes which were built by the great Georgian architects themselves are yet existing to bear witness to their skill. In England, in the cities as well as in the country, there has never been the incessant tearing down and building up and the consequent obliteration of old localities which goes on so unceasingly in New York. A great English family will for generations occupy the same London residence and possess intact the same country estates, and therefore one may wander through entire urban or rural districts which are full of the

architecture of centuries ago. In London, particularly, there are many localities, old squares or streets, entirely built up



The marble entrance-hall



The Gothic Room in the Belmont house contains remarkable tapestries and many other treasures of mediæval art

with residences in the graceful and usually unaffected style which the name of Georgian immediately calls to mind. It is therefore something more than a mere suggestion of Belgravia, Mayfair, Hyde Park or some other of the many fashionable localities of old-world London which one receives at the sight of the New York residence of Mrs. O. H. P. Belmont, at Fifty-first Street and Madison Avenue. Its correctly Georgian façade of white stone, with its tall pilasters extending from the lower floor through the height of the two upper stories and supporting a balustrade of stone are true to precedent and suggest English reserve and reticence, hinting only vaguely at the richness and magnificence which one feels sure must be hidden behind an exterior so dignified.

The residence covers the area of two city lots. The greater dimension is therefore upon the Madison Avenue side of the property, and upon this side is placed the entrance to the house, the main doorway being within a vestibule the opening into which corresponds with the other doorways and the windows of the lower or entrance floor, the main floor being just above. At the very threshold one may realize the possibilities of the Georgian architecture, in which many of the rooms, as well as the exterior, are carried out, for the vestibule opens directly into a large and lofty entrance-hall, paved with stone and walled with beautifully veined marble. Tall columns and pilasters with Corinthian capitals support a ceiling of plaster in geometrical design, and upon one side a marble stairway leads to the drawing-room floor above. Upon the right as one enters the residence is a small reception-room, which is also

an informal drawing-room. The walls are adorned with panels and frieze in high relief, and bookcases are built into the embrasures formed by the chimney-piece, while, as an overmantel, two columns support a broken pediment wherein an eagle stands with wings extended. Several of the windows of the reception-room are placed within the slightly curved or "bowed" extension, which is characteristically Georgian.

At the north end of the lofty marble entrance-hall wide doorways lead into the great dining-room. The walls are faced with cream-colored marble upon which is applied decoration in high relief, wrought of bronze and colored verde antique. In this very rich combination of materials and color is the overmantel with its columns supporting an entablature over the chimney-piece. The ceiling is covered with a great circular allegorical painting framed by a wide band of relief in dull gold. The furniture is of old Italian design and the chairs are covered with velvet, while deep Italian lace is used to adorn the sideboard and various small buffets.

A large part of the lower floor is taken up by the most beautiful and sumptuous of libraries. The room is of unusual size, being fifty-four feet in length, and is ceiled and paneled with richly carved wood with cases for books recessed within the panels upon both sides of the room. At one end of the library are doors opening into a stair-hall which repeats the elaborate Gothic architecture of the library and which is lighted by stained-glass windows.

Upon the floor just above are arranged the drawing-room and the other apartments of a formal nature required



This view of the Gothic room well exhibits the possibility of producing graceful interiors in this style



A corner of the great armory in the Belmont house

in a large and important city residence. The available floor space has been used to provide a few very large and spacious, rather than a greater number of smaller rooms, and these various apartments open into one another in a way which makes the entire floor available upon formal occasions. The walls of the "Gothic Room" are faced with stone which is carved with the same linen-fold pattern which appears upon the panels of the old doors of carved wood that open into the rooms adjoining. A great Gothic hooded

mantel is the chief ornament of this room, and about the fireplace are many chairs covered with old tapestry. A beautiful panel of antique Flemish tapestry hangs upon the wall over a great carved chest, upon which are arranged several old ecclesiastical statues, old vestments and fragments of embroidery and other relics of centuries ago. Four old lighting fixtures of iron hang at the corners of the room, and with their electric candles add to the quaintness of the effect. The drawing-room has its walls hung with green

and gold brocade, with a richly gilded cornice and caryatid brackets. The woodwork and much of the furniture of the drawing-room is gilt; the lighting is supplied from old French gilt sconces hung upon the wall and from candelabra upon the mantel. Between the Gothic Room and the drawing-room there is placed a small foyer, which is really another drawing-room. Here the walls are paneled with wood and slender pilasters support the ceiling. Several old portraits are upon the walls and at the center of the room is hung an old French chandelier of crystal and ormolu.

The great stone stairway which leads upward from the long Gothic library ends in what is the most wonderful and beautiful part of a very interesting and unusual residence. In the armory are arranged the large and priceless collections of mediæval armor, battle-flags, banners and trophies of various kinds, which were formed during many years by the late Mr. Belmont,



The smaller of the drawing-rooms

and which were removed from "Belcourt," the beautiful and very picturesque residence of the Belmonts at Newport. To prepare fitting surroundings for this great array of antique treasures, the architects of Mrs. Belmont's city home, Messrs. Hunt & Hunt, have built what suggests the armory of a mediæval castle upon the banks of the Rhine or the Danube, from which a feudal lord and his mailed retainers might have sallied forth to battle. The ceiling of this large and impressive room is groined and vaulted in stone in the manner of the great Gothic halls of Germany and from the "bosses" or rosettes of ornament where the ribs of the roof converge are hung old chandeliers of wrought-iron, while candelabra, also of iron, are fixed to the walls. At the north end of the armory, and heightening the ecclesiastical or mediæval effect which one is apt to associate with a Gothic interior, is a group of five pointed windows filled with stained glass,



The reception-room with its Georgian chimney-place

which shed a subdued and mellow light upon the long gallery, where, upon old tables, are spread many wonderful pieces of armor, trophies of war, the chase, or perhaps of tournaments centuries ago. Here, too, are several old statuettes of wood or of metal, some of men who were warriors as well as saints, and who battled with men as well as fought for heaven. Against the walls of this quaint and mediæval room are placed old carved Gothic cabinets or cupboards of oak now dark with age, and several old paintings and tapestries lend a glow of color to the stone walls upon which they are hung.

In the armory there are also several complete suits of armor, and within a few of them are effigies so skillfully arranged and so lifelike in appearance that one half expects to be saluted by an armed retainer of the castle. A magnificent and entirely complete set of equestrian armor is mounted upon the effigy of a horse which is almost covered by the velvet and embroidered trappings, the making of which, history and romance lead us to believe, occupied much of the time of the mistress of a castle and her maidens. From the appearance of the horse, fully covered and armed, and ridden by an effigy of his master, also armed and spurred and with vizor drawn down over the face, and with the bird of victory perched upon the helmet, one may gather a fair idea of the dignity and impressive grandeur of the castle's lord when in the full panoply of battle he led his warriors forth.

Overhead, hung from the vaulted ceiling, are many battle

flags—banners stained and tattered and marked with the arms of mediæval knights and of half-forgotten principalities, which bear a mute but eloquent testimony to the days of service in camp or upon the battlefield which they have seen.

Aside from the value of the armor as aiding to create a highly picturesque and decorative setting for the life of a great city residence the collection possesses a high importance to the student of history or to anyone interested in the metal smiths of the middle ages and their work. The armorer, a pastmaster in the intricacies of his craft, was a personage of much consequence at any court or castle of mediæval days. His glowing furnaces and the well-directed blows upon the anvil of his trained workers produced the trusty swords and the heavy armor in which the castle's defenders were almost invulnerable to attack. The working of iron into steel and the welding and forging of steel into arms, tested and tempered, was an art of practical necessity in earlier days, and the armor which came from their forges is the treasure of museums to-day.

At one side of the armory is a great Gothic chimney-piece of stone, and the light from its deep fireplace illumines what is a strange assemblage of the fragments of the life of other centuries and ages ago, and what seems to be a chapter from the history of romance and chivalry set forth upon a spot which was all but unknown when the armor and the battle-flags which are here brought together saw their days of glory upon the field, or about old battlemented portals.



Dining-room of the Belmont house, showing the painted ceiling



Wall Papers and Their Selection

By Ida J. Burgess
Photographs by T. C. Turner



THE happy selection of wall covering depends on such a number of associated details that one hesitates to dictate any certain color, pattern or absence of pattern, for certain rooms unless due consideration is given to all those seemingly unimportant factors going to make up the individual character of the room for which wall covering is to be chosen.

Inquiry on those points often elicits the response: "The room has no individuality of its own; it is just four square walls with windows and doors."

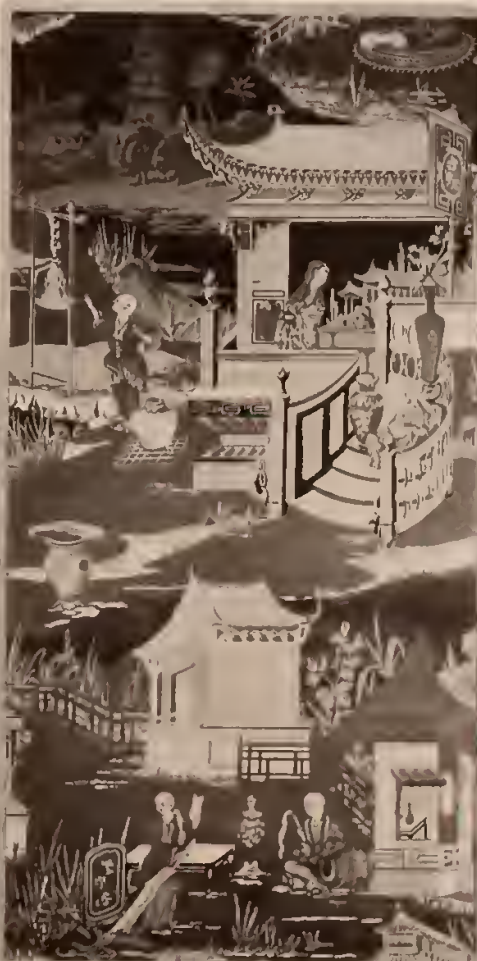
The purpose or use of the room, however, at once determines important factors to be taken into consideration in the selection of the wall covering, and, more than all else, the lighting of the room must be first considered for its effect on papering.

The walls of rooms lighted by direct sunlight from numerous windows naturally take tones of blue and green in their darker shades. The reason for this is that these tones absorb light and do not reflect any light as the yellow and pale red colors do, thus creating more light in rooms where they form the wall covering. In rooms having plenty of strong

sunlight the further reflection of light from the wall covering is not desired.

The constant color of the sky in sunlight and the most frequent color of the earth during the time of the year when the sun gives us his strongest rays are just those two colors, blue and green, of all others the most restful to the eyes. It is often wise to take a hint from nature in the selection of colors forming the background of our home life on the walls of such rooms as are used commonly by inmates of the household.

Whatever one may choose for the walls of large state apartments, the great hall or the smaller reception-room, the living-room, dining-room and chambers of a house must always be associated with personal preference. Singular sensitiveness to certain colors often shown by individuals must be taken into account when choosing colors for the walls of rooms in which they expect to spend certain hours of their existence if they are to live happily in them. To the individual who has no personal preference whatever in the matter of the color of the walls of the room he or she is to occupy, this sensitiveness on the part of those possessing it often seems mere caprice



Three different designs for wall paper in the Chinese style

to be ignored as far as possible.

FASHION.

The matter of fashion in wall paper has always exerted a wide influence in the selection of wall coverings. Large figures in bold striking color, either flowers or conventional patterns, are brought out frequently by the manufacturers to gratify the taste for variety, novelty or whatever the name the desire for change hides itself under, on the part of humanity known as "the public."

Of course, all these gorgeous patterns, brilliant colors and striking effects have their proper place and can be used to advantage under the right conditions, but it requires discriminating taste of a fine order to use them judiciously.

For the ordinary city home, poorly lighted by daylight, a brilliant effect of light may be given to the dining-room, for instance, by the selection of a delicate rose color paper having a large conventional pattern in deeper tones, or a pale yellow with deeper tones of dull brownish yellow, if the bright yellows form a too brilliant background to be pleasant, when the full evening light is turned on. Nothing so enhances a dark room—giving the effect of sunlight itself even—as pale yellow. Especially in small rooms having windows on a court where little or no sunlight ever enters, is it desirable to bring the nearest approach to sunlight furnished by the pale yellow and rose colors into the rooms by means of the wall coverings. Pale tints, on the contrary, in the rooms of large, well-lighted country houses often conveys a sense of vague emptiness. The furniture seems to have no background. One is lost in vast emptiness with no sensation of definite wall surface enclosing the interior. The more the room is crowded with furniture, the less it seems to convey any sense of completeness.

A small low-ceiled room having the aspect of the French

salon is always beautiful in pale tints. It was for just such spaces that the notable French gray was invented, but the same light tint introduced into a good-sized drawing-room with little or no variation in tone is often a sad failure. A more positive tone of the same color, even if the paper is perfectly plain, will supply a far more furnished appearance to the walls.

Too much attention cannot be given to the matter of lighting the rooms when selecting wall coverings for them. In large sunny rooms it is always safe to select those deeper tones of green, blue or brown as the light absorbing quality of these will soften the sunlight and furnish a restful quality to the walls as the background against which people as well as the furni-



Wall paper imitating a rich worsted brocade texture

ture must be seen with the best results.

The effect of the whole, so necessary in any endeavor to create satisfactory environment for family life can never be lost sight of in the important matter of the wall coverings.

Naturally enough persons who dislike any particular color as green for instance, will prefer a golden brown for a living-room background if the matter is left to individual selection. When, as often happens, the members of a family disagree completely on the choice of color for living-room, dining-room or other rooms commonly used by all members of the family, it is possible to effect a compromise by selecting a tapestry wall paper in which are combined the favorite colors of the persons who disagree. These in agreeable tones are always satisfactory as furnishing a suitable background. Care must be taken, however, to select a pattern suitable in size to the wall spaces and woodwork of the room. When the room is large the constant repetition of a small group of trees or similar device in the pattern becomes wearisome in

the extreme. A large clump of trees with the suggestion of blue sky, not too realistic in manner, is a pleasant thing to contemplate, and in really well designed wall papers of this sort, one has the sense of repose furnished by a bit of landscape suggesting forest greenery with no very definite suggestion of the beginning and ending of the repeat.

Like woven tapestries the beauty of such design is always that of well selected leaf forms combined in various tints with a considerable amount of bluish gray in the background. These may simulate the famous "Verdure" tapestries having a border to be used as paneling, or they may be used with a plain paper supplying the space occupied by the border of real tapestry for the paneling surrounding the large figured panels on the wall, both being attractive.

For living-rooms with north light or those having some east or west windows as is frequently the case in country houses, it is best to select papers having tones of warm color. The tans, browns, dull reds and yellows fall into this class, in light tones or darker tones if the quality of light makes it desirable to have dark walls.

Figured wall paper or plain is again a matter of taste but the covering of the walls with pictures has to be considered. In the case of many pictures on the wall it is always best to have a wall paper that is as nearly neutral as possible. Not necessarily a plain paper but one having a broken color surface such as those made to imitate Japanese silk paper. Those imitating woven



The Washington panel



The Franklin panel

fabric in two or three tones of gray brown or olive green will usually be found admirable background for pictures. In the case of very heavy gold frames it is desirable to have a corresponding richness in the background of the paper.

The Japanese use of gold is both clever and satisfactory in wall paper. Not in the least the kind of surface western wall paper makers have produced with the pale brilliant gold figures on a nearly white ground of our grandfather's day, but a dull dark surface having a certain variety from the lacquer used over the gold. This forms a beautiful background for a color stenciled pattern put on the wall after the paper is hung.

Japanese grass cloth, another favorite material with all persons of artistic taste, has every possible tint among the colors in which it is made to choose from. It makes a rich and brilliant background with sufficient variation in itself from the fabric of which it is made and lends itself the most readily to the purposes of the decorator. There are variations in weaving which form pattern effects or stripes on the wall and there is also the grass cloth having gold or silver thread woven into the fabric at intervals with the colored grass. This in silver and French gray is excellent and the same arrangement with gold combined with greens, dull red and yellows gives richness to a wall against which pictures are to be hung.

When to use stripes and when to break up the height of tall wall spaces with friezes or festoons of flowers, depends on the size of rooms as well as their height. With very high ceilings a frieze having gay flowers occupying a considerable part of the upper space can be managed to advantage. The same principle applies in the use of many of the pictured wall paper friezes especially the flat stencil

effects in one or two colors on light toned paper. These with two toned stripes below, or cartridge paper quite plain, decorate a room even if the room be rather small with no sense of crowding.

Stripes appear to increase the height of a room, while the repetition of hands horizontally breaks up the surface as the designer's phrase expresses it, carries the eye back and forth across the wall instead of allowing it to follow the upward lines mechanically to the ceiling.

The use of large handsome patterns in one or more colors furnishes the walls with great effect. Halls, dining-rooms and sometimes bedrooms may have these papers to great advantage when of sufficient size. It is a little



Interest and variety are expressed in this graceful Chinese design

with plain tinted paper to cover the walls below.

Flowered papers find a place often in bedrooms when a gay and florid effect is required. They also find a place in the morning-room naturally and sometimes very charmingly in large upper halls.

The two toned papers in stripes are always useful in small rooms. The unobtrusive quality of a good pattern printed in tones or shades not too widely different gives a thoroughly satisfactory effect in living-rooms, halls and dining-rooms.

While the subject, old-time wall-papers, is one to be considered by itself, happy indeed is the family that can point to dwelling walls covered with the Colonial papers of yesterday. The papers of Colonial America were, of course, brought over from England and France. In her delightful book "Old Time Wall Papers" by Kate Sanborn, the author gives some entertaining data concerning the interest of Washington and Franklin in wall papers. There is in Washington's own handwriting the following memorandum.

"Upholsterer's Directions: If the walls have been whitewashed over with glew (*sic*) water, a good paste is sufficient without any other mixture, but, in either case, the paste must be made of the finest and best flour, and free from lumps. The paste is to be made thick and may be thinned by putting water to it. The paste is to be put upon the paper and suffered to remain about five minutes to soak in before it is put

(Continued on page 36)

doubtful if they are ever quite so successful in small rooms. The evident nearness makes them seem intrusive in a small room, while in a large room they lend gaiety and life to the larger space. These will always find a welcome place in large formal rooms having old pieces of furniture.

The revival of many old patterns used on the walls of English homes when the furniture was made of massive mahogany find their natural place in association with the Colonial furniture revival of our day.

Like the gay chintzes made for the valances of the high four-poster beds a room having such furniture is not quite complete without one of those fine old English wall-papers made from hand printed blocks in the rich colors suggesting the decorative Chinese faience in vogue a century and more ago.

The landscape papers of that earlier time have been revived too with many modifications adapting them to changed conditions of modern times.

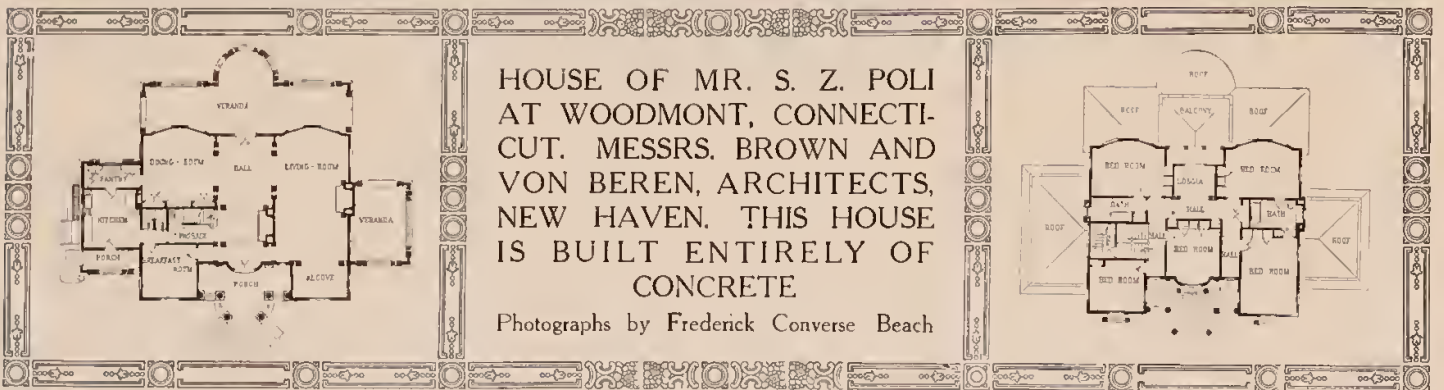
The landscape frieze is often most effectively used when suitably combined



The Lafayette Panel



The Jefferson Panel





With careful planning a house of this sort can be well furnished at an outlay of \$1,500

How to Furnish a House on \$1,500

By Esther Singleton
Photographs by T. C. Turner



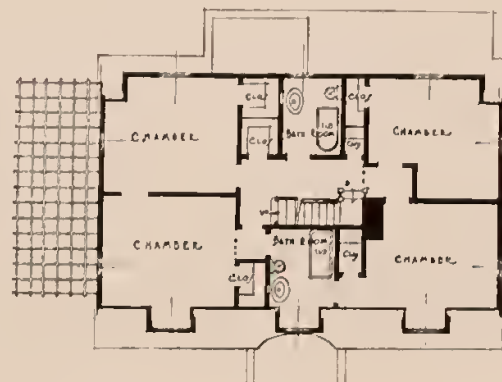
THE great rock that wrecks so many persons struggling with the problem of furnishing a house on a small sum of money is attempting too much in the number of articles introduced into the rooms and too great a mixture of colors. The one crowds small rooms hopelessly and the other results in perpetual distress to the eye, and not infrequently to discontent of mind.

The great variety of styles in vogue to-day is simply bewildering; and the amateur decorator who starts out with no definite ideas is soon at the mercy of the tender-hearted salesman. Moreover, fashions change. New fabrics and colors are constantly being introduced; and therefore, unless one is a sufficiently practical student of house-decoration, she will soon ascertain that unless advice is asked of someone that knows she is likely to buy an antiquated piece of cretonne, or to hang her curtains in folds that are out of date. It is not enough

merely to have a comfortable home; the woman ambitious to do all things well wishes also to preside over a house that is correct in all of its details and service, no matter how simple it may be.

The general tendency of the age is to simplify and to eliminate; and this holds true in house-decoration as well as in other things. The day of innumerable ornaments, fluttering scarfs, bows on chair legs, sashes on fenders and other insensate, so-called decoration, has sunk into oblivion. The line to-day is studied as it never, or rarely ever, was. Color also receives great attention. In this short article we attempt to give a few hints to the modest householder, who perhaps has just acquired a little country home and who has a limited allowance—let us say \$1,500—to furnish it.

The house that we have in mind as a model is shown in the accompanying diagram. It consists of two rooms on the ground floor, divided by the hall, in which the stairway ascends. Behind



Floor plans of a house that can be furnished for \$1,500

the stairway the kitchen is placed, with pantries still farther back. On the right of the hall is the living-room, with a bay-window at the side. At the back a small veranda runs along the whole length of the room. On the left of the hall is situated the dining-room, opening on the left upon a veranda, the same length and half the width of the room. It is a simple, practical plan, in which not an inch of space is wasted.

The second floor is just as compact and convenient. Two bedrooms occupy the space on either side; and between them that over the hall is apportioned to bathrooms and closets. A stairway leads to the upper floor where the maid's room is placed and where there is garret space.

The problem of furnishing a small house is in some respects more difficult than that of a large one; for, try as one may to keep to essential articles solely, the danger is always present of getting rooms overcrowded. It is well to try to keep some space so that people can move easily between the pieces of furniture. Next to the actual comfort of making as much space as possible is the illusion of space, and it is quite wonderful how much can be accomplished in this direction by the placing of furniture in a room and by the arrangement of line and the choice selection of color or colors. One of the first matters to be attended to in a house of this character is that of the windows as they will be seen from the outside. Hence, it is advisable that all of the windows should be curtained alike, with simple figured net, or any other washable fabric. These should be rodged, top and bottom, on swinging windows. The inside casement curtains should fall in straight



This armchair for the porch costs \$7.50 and the willow tables \$8

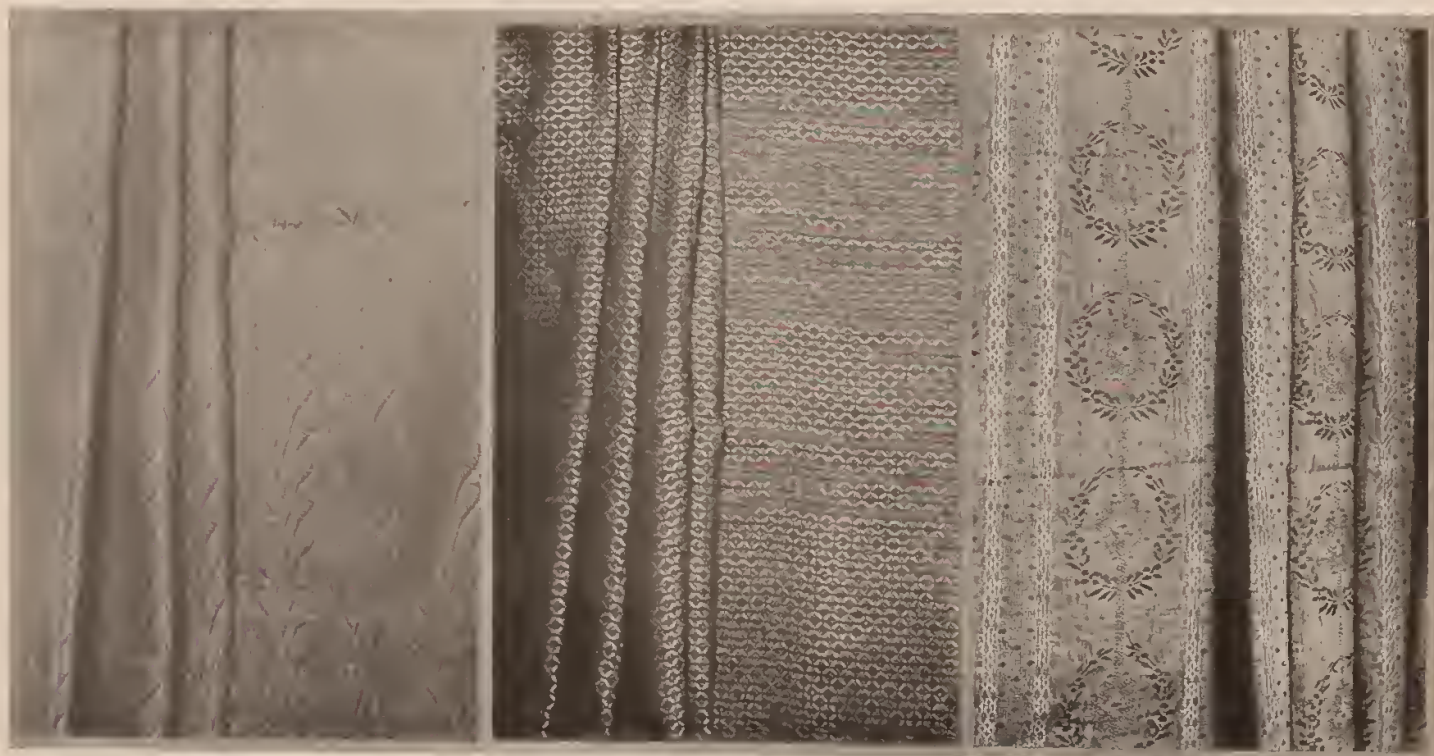


The table for the living-room in Mission style will cost \$25

folds, and open and close with draw-cords. Adjustable shades are rather out of vogue in houses where good taste prevails.

With a comparatively small sum of money to be expended, it is impossible to think of "period furniture or antiques." The most practical choice for us is willow, craftsman, and painted and enameled articles. Moreover, in a house of simple design, very elaborate furniture would be out of keeping. Simplicity must be the keynote of the furnishings and

of the decoration. No matter how one may approach the furnishing and decoration of a house, the first intention (conscious or unconscious) is to make an oasis of happiness where the inmates and guests may find refuge and recreation from the cares and toils of the great outside world. One of the chief aids to happiness is comfort. It may be unfortunate, but, nevertheless, it is true, that people (even philosophers) cannot be thoroughly happy unless they are comfortable. They must have restful beds to sleep in, comfortable chairs to sit upon or to lounge in, a dining table of convenient height with corresponding chairs, desks that are solid and friendly in their feeling towards scribe or letter-writer, drawers that slide in and out of dressing-table with amiability (even at a hurried jerk), and carpets that are soft to the footstep. Next to these essentials come pleasant colors for the eye to dwell upon and for the tired mind to find a sensation of peace and restfulness; and there is nothing that charms guests more than a dainty bedroom in fresh, cool colors. A few attractive pictures or photographs of famous paintings, a few old prints or a few choice water-colors for



Golden-brown fabric for the living-room, changeable apple-green and golden-brown for the dining-room, and silvery brown for the hall



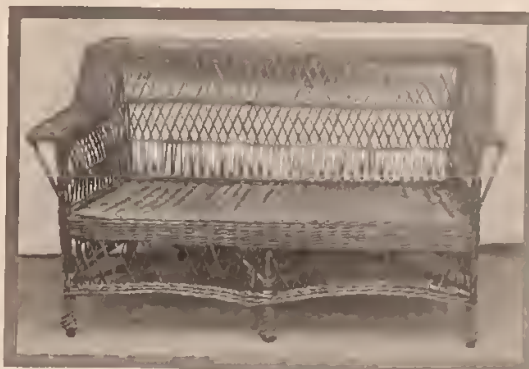
Fabrics for the blue bedroom. The first is blue and white; the second yellow-green, blue and white, and the third blue, gray-brown, yellow and white the walls, one or two handsome vases, or several little pieces of silver or brass or copper for ornaments, will be far preferable to a lot of bric-a-brac. Part of the pathos of life consists in the acquisition of articles that

"Few would wish to give away
And none would wish to keep";

and things accumulate so frightfully that it is not long before places will have to be found for them.

Returning, however, to the question in hand, that of furnishing a house for \$1,500, we are assuming that the floors are in order, hard wood with a border of parquetry, that the walls and ceilings are painted (or papered), and the woodwork is also painted.

In order to create a feeling of spaciousness and harmony, we suggest one scheme of color for the first floor. All floors being the same, we select an old French gray Wilton rug for each of the three rooms, living-room, dining-room and hall. As the house is so small, we shall not use portières between the hall and dining-room and hall and living-room; for we wish to have the feeling of continuity and spaciousness on entering from the front door and when descending the stairs. Moreover, the same color and tones of the carpet forbid the cutting up of these rooms into separate ones. Rooms divided off also imply privacy and individualism, which is incorrect on this floor and in so unconventional a house. Strict



Attractive willow furniture is coming into its own as being artistic as well as comfortable, light in weight but strong and durable. The porch settee costs \$15, the longer one for the living-room \$20, and the willow armchairs each \$7.50

privacy and seclusion belong to the bedroom floor. The colors of this floor are browns, dull green and old gold. Browns predominate in the living-room, greens in the dining-room, and the two rooms are brought into harmony by the judicious use of old gold and by the gray velvet carpet and plain gray-tinted walls.

The windows of the dining-room are draped with simple figured net in ecru, rodde bottom and top on swinging windows; the inside casement curtains are of sunfast material in olive-green tones graduating into golds and golden browns, leading to the colors that are found on the veranda, the gold tones blending with the craftsman's furnishing in this room and harmonizing with the tones of the living-room opposite. The furniture selected is as follows: Rug, \$90; net curtains, \$9; outside curtains, \$40; table, \$48; serving table, \$12; sideboard, \$62; 2 armchairs (each \$11), \$22; 4 side chairs (each \$7), \$28; total, \$311.

The dining-room opens upon the big veranda, which we furnish in dull green. The willow chairs are painted green, with green "verdure" cushions, and a green grass rug lies upon the floor. The furnishings are: 1 willow swinging settee and cushion, \$16; 1 lounging chair, \$7; 1 smoker's chair, \$12; 2 willow arm-chairs with book pocket, \$18; magazine stand (or table), \$8; rugs (grass), \$5; cushions, \$5; total, \$71.

The living-room is decorated with the same colors as the dining-room; but here we allow brown and old gold



The dining-room table shown above will cost \$48, the head chairs \$11 each, the serving-table \$12, and the dining chairs \$7 each

to predominate (the shades found in the early autumn oak leaves are good guides); and here, of course, we use the *écru* net curtains and inside sunfast curtains, as in the dining-room. The frames of the willow furniture are painted in brown, and the high notes are reached in touches of old gold in the shades of the lamps and in the floor and sofa cushions, here and there. Here we also use an occasional touch of green in a cushion or a little vase to connect this room with the dining-room in color. The furniture of this room comprises: Rug, \$95; table, \$28; 2 sofas, \$45; 2 square arm-chairs, \$15; 4 open-back chairs, \$32; wicker tea-table, \$10; lamp, \$15; net curtains, \$9; inside curtains, \$40; total, \$289.

The veranda leading from this room is furnished in brown wicker with brown "verdure" coverings. We allow for it: Settee, \$15; 2 chairs, \$15; 1 tea-table, \$8; total, \$38.

The hall, which brings the living-room and dining-room into relation, contains a card table, on which stands a lamp with old gold or green shade, two chairs with either brown or green cushions, and a gray velvet rug, as we have said before: Rug, \$40; card table, \$10; lamp, \$8; 2 chairs, \$16; net curtain at door, \$3; total, \$77.

Now we will go upstairs. The rooms here are individual and private, shut off from one another in both color and character. The man of the house, doubtless liking solid, strong furniture and a heavy color that will take smoke without protest and the sun without danger of fading, will feel at ease with craftsman articles, stained brown and upholstered in brown leather. The hue of the brown rug on the floor should be selected with regard to the amount of light in the room. Behind the *écru* net curtains a sunfast material of old gold tones (slightly figured) will add a bright note to the somewhat sombre room. The furnishings are: Bed, \$25; chiffonier, \$46; 1 arm-chair, \$12.50; 1 desk, \$22; 1 small chair, \$11.50; 1 smoking-table, \$4; curtains, net and

inside, \$6.40; total \$127.40 for the heavy room of the floor.

The next room, that of the mistress of the house, should form a contrast. This should be light, delicate and dainty. As the windows open on the back and side, and not the front, we will use white net here instead of the *écru*. We will suggest decorating this room in the fashionable French gray and old rose (not pink), in which a slight feeling of lilac or pale violet enters. Select a French gray rug and inside curtains of old rose. The furniture should be painted gray and enameled and upholstered in old rose. Choose also the same fabric for the bed-spread, round rolled bolster, and dressing-table cover. The furniture here will cost us the following sums: Bed-room suite, \$86.50; 1 desk, \$20; rug, \$20; curtains, net and inside, \$6.40; total, \$132.90.

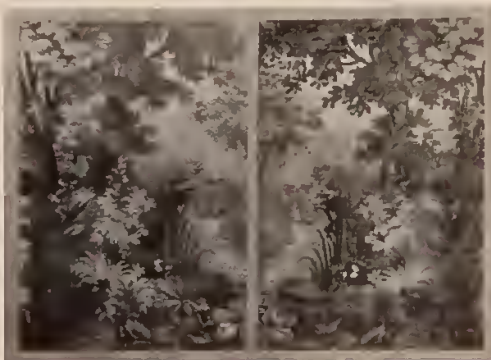
Passing on to the other side over the living-room, we devote the back room to the daughter of the house, furnishing it in blue. Here we have: 1 brass bed, \$20; 1 dressing-table, \$25; 1 dressing-chair, \$8; 1 arm-chair, \$12; 1 willow table, \$8; 1 rug, \$16; net curtains, and chintz curtains, \$6.00; total, \$95.

The chintz or cretonne is a pretty, cheerful, refreshing design of daisies and clover mingled together, and we will use the same for curtains, dressing-table cover, the bed-spread and bolster and the cushions for the chairs. A blue rug matching the darkest shade of the flowers—Yale blue—should be selected.

The guestroom in front of this room is to be furnished in yellow. Here we have: 1 brass bed, \$20; 1 low-boy and glass, \$25; 1 dressing-chair, \$5; 1 easy chair, \$9; 1 table, \$10; rug, \$16; net curtains and chintz curtains, \$6.40; total, \$91.40.

For the chintz we will choose a design of yellow roses arranged in stripes, selecting a rug to match—a plain yellow—and upholstering the chairs and draping the bed with the same chintz.

From the above plan for furnishing the small house



A new printed fabric is now on the market and shows the repeated pattern on the back. Light coming through it gives it a beautiful translucent effect. This fabric is also appropriate for pillow coverings, and in the scheme of decoration proposed in this article is used for veranda cushion covers.



The Mission style sideboard will cost \$62



The attractive gray enameled and cane bed-room suite, of which the dresser, bedstead, chiffonier and dressing table are here illustrated, can be purchased complete for \$86.50. This suite also includes chairs, and may be had in white enamel finish instead of the gray



on a limited amount we will see that we have had an expenditure of \$1,232.70, which we may present itemized by rooms as follows: Dining-room, \$311; dining-room veranda, \$71; living-room, \$289; living-room, veranda, \$38; hall, \$77; Mission bedroom, \$127.40; grey bedroom, \$132.90; blue room, \$95; guest room, \$91.40; total, \$1,232.70.

This leaves a balance of \$267.30 to be expended on bathroom, kitchen, upper hall and miscellaneous furnishings, which should be a sufficiently liberal allowance.

The task of placing the furniture in bedrooms and dining-room is not difficult. In the drawing-room or living-room one has more latitude. We suggest, however, that one of the sofas should be placed on the left of the fireplace, endwise, forming a cosy seat by the fire, and that the other sofa should stand on the right of the bay window against the wall. Near it the tea-table might be conveniently stationed. The large table with its lamp and books, pamphlets, flowers, etc., might stand on the other side of the bay window toward the veranda to balance the sofa and near it the armchairs. Always try to keep a bright fire; it adds to the cheer and charm of a home. Flowers, too, are an addition that means much to the adornment of the rooms.

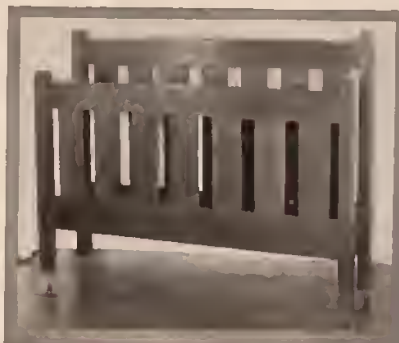
In arranging the furniture in any room, the quick, intelligent and accustomed eye will see at a glance exactly how to place every piece where it will appear to the best advantage for its own sake, where it will accord best with the other pieces in the room and where it will best serve its

purpose of usefulness permitted by the limits of the space. Once having the furniture in place, the wise and tasteful home-maker should hesitate to shift it about. To move the chairs and sofas and tables from place to place gives a feeling of impermanence and restlessness to those who are at home.

Next to comfort, symmetry is one of the chief things to be thought of, although few decorators would go so far in this matter as the wealthy Dutchman who bought two grand pianos to stand on either side of the chimney-piece in his drawing-room. In great houses and apartments "de luxe" formality should be strictly observed; but in a simple house the keynote should be comfort and ease and restfulness. Consequently, the sofa drawn near the open fire; the logs at hand ready to throw upon the glowing firebrands; the teatable ready for quick service; books and magazines temptingly lying on the tables; fresh flowers in the vases—in short, all great and little comforts anticipated make a house not merely a place to be lived in or a place to be endured, but a home to be loved. So, in the charming words that Sir Henry Wootton wrote in 1600, at once so true and beautifully expressed: "Every man's proper mansion house



Dressing-table of suite shown above



The Mission furniture for the man's room shown in the above illustrations will cost as follows: Bedstead \$25, armchair \$12.50, desk \$22, and stool \$7.50

and home being the Theatre of his Hospitality, the seat of his self-fruition, the Comfortablest part of his own Life, the noblest of his Son's Inheritance, a kind of Private Princedom—nay, the possession thereof an Epitome of the whole World, may well deserve by these attributes, according to the degree of the Matter, to be delightfully adorned."



THE COUNTRY HOUSE OF
AT HEWLETT, LONG ISLAND



First floor plan

DESIGNED BY
MESSRS. A. LINDBERGH
ARCHITECTS, NEW YORK
Photographs by





OF MR. RUSSELL S. CARTER
ISLAND, NEW YORK

IGNED BY
ALBRO AND
RG, ARCHI-
NEW YORK



by T. C. Turner





A Bungalow Built for \$2,400

By Charles Alma Byers
Photographs by Lenwood Abbott



SO many houses are pictured and described as being examples of the "bungalow" type of architecture, when in actuality they are not, that it is interesting to be able to show pictures of a cottage which seem to comply in every respect with the terms which describe what a bungalow should be. According to the generally accepted definition of this somewhat overworked word, a bungalow is a dwelling one story in height, ample in area and provided with wide overhanging eaves and a veranda, or some other kind of semi-out-of-door living-room. With this somewhat flexible definition as a guide, American home-builders have produced bungalows of every conceivable architectural type. Renaissance bungalows exist, although perhaps not in large numbers, and one daring builder has recently perpetrated what is described as "a bungalow in the Gothic style."

California is in many ways the land of the picturesque, and the architecture of the Pacific Coast shows this quality of picturesqueness. The first builders of permanent homes in this region were the early Franciscan friars, who established a chain of missions several hundred miles in length, and such of their buildings as remain to-day and the ruins of those which have now fallen into decay show a picturesqueness which it would be difficult for present-day builders to equal. These beautiful mission buildings are almost invariably built about a patio, or central courtyard, and this particular feature of their architecture has been liberally adapted by the architects and builders who have come after these early friars and who have built their charming homes and equally delightful surroundings in the fertile valleys and upon the sunny slopes they so faithfully tilled.

The patio has therefore taken a strong hold upon the architecture of California, and has been incorporated into forms of architecture with which it is not often identified. A hungalow does not often contain a patio, but California is the land of the unexpected, and California architects follow the custom of the locality. Results, however, often prove the wisdom of transgressing what is at best but an unwritten rule of architecture; and if results are happy, and if no fundamental law has been broken, it may be safely assumed that no harm has been done.

The pictures and floor plans show a very interesting home built in Los Angeles by Mr. Frank Simmonds, an architect of that city. This very pleasing little hungalow is built some distance from the business quarter of Los Angeles itself, where sufficient space exists for the spreading and rambling architecture which belong to a bungalow, even though there is not the opportunity for the rural and tropical surroundings which its quaintness deserves for a proper setting.

The hungalow is built about three sides of a courtyard or *patio*, the fourth side being open to the street. The walls and the roof of the house are of shingles which have been stained a rich brown, though a part of the front wall is of concrete, which lends an appearance of great strength and massiveness to the structure. The plan has been so arranged that the living-room as well as the dining-room opens directly into the court, and the bedrooms open into a small hall which also opens into the little patio. This, of course, brings all the rooms into close relation with this out-of-door spot, which is really the centre of the home.

One approaches this Los Angeles hungalow by a broad flight of concrete steps, which leads from the sidewalk to

the much higher level upon which the house is built. The bank is covered with closely clipped grass and a window-box is hung below each of the windows which face the street. A wrought-iron gate hangs in the concrete wall which extends across the front of the house, and through the gate one enters the little court-yard, which is the most notable single feature of the cottage. Upon all sides of the patio are casement windows, which extend from the floor to the ceiling of the house, and open into the various rooms which surround. In the centre of the court is a fountain surrounded by a number of the semi-tropical plants which give to California the name of the "land of perpetual summer." Within the patio and about the exterior of the home, and particularly about the small pergola which shelters the window of one of the bedrooms, are being grown the rose vines with their clinging branches, which frequently cover a house with a single rose plant with its masses of blossom.

It is always interesting to study the costs at which attractive homes have been built. Location and the state of the labor market, and various other conditions, have much to do with the cost; but there is generally a certain basis which applies to some extent to conditions anywhere in America, and which may afford some idea of the cost of the same house if built elsewhere. The entire cost of this very interesting bungalow was \$2,420, and the various items are here given:

Brick and concrete, \$200; lumber and mill work, \$850; painting and decorating, \$300; hardware, \$110; electric wiring and fixtures, \$125; labor, \$350; plumbing, \$200; plastering, \$135; mantel, \$75; oak floors, \$75. Total, \$2,420.

It so often happens that in a small house, and particularly where the rooms are arranged upon a single floor, the bedrooms are either unduly in evidence or else that they are approached by a hall which is apt to be narrow and dark, such as are often seen in city apartments. In this instance, however, neither of these conditions obtains, for the bed-

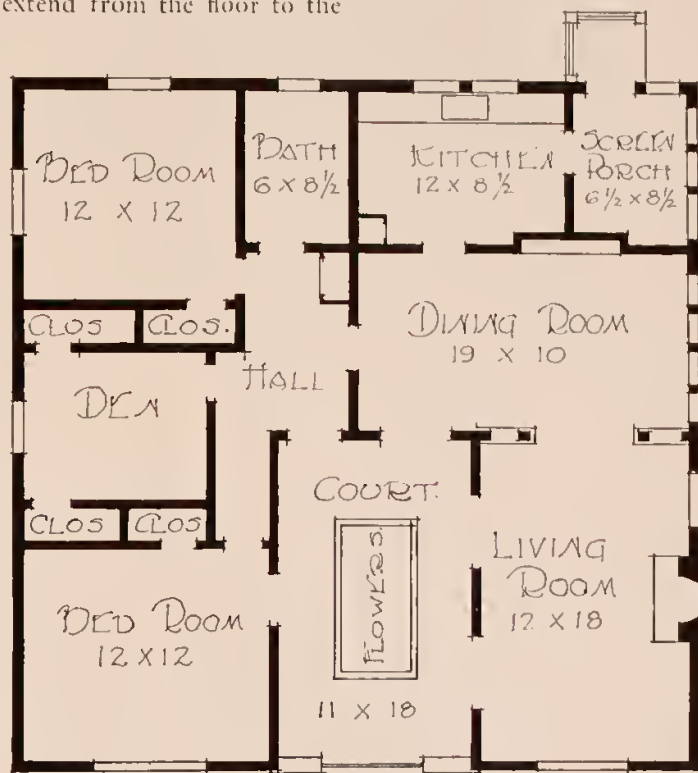
rooms, while placed by themselves and entirely separated from the rest of the house, open into a small hall which is well lighted and which, in turn, opens directly out-of-doors. All of the bedrooms have large closets and two of them have windows which face in two different directions, and the bathroom, which is at one end of this bedroom hall, has walls, woodwork and fixtures of white enamel.

The living-room contains a fireplace set within a mantel of chocolate-colored tiles. The standing woodwork is of weathered oak, and heavy oaken beams cross the plastered ceiling. At the far end as one enters the living-room from the courtyard wide openings lead into the dining-room, which is finished in a manner similar to the living-room. At one side of the dining-room stands a built-in buffet with doors of leaded glass. A group of four windows lights one end of the room, and at the opposite end a French window opens upon the patio.

So well planned is the kitchen that it opens only into the dining-room. The service entrance is through a porch which is screened with wire netting. Like the bathroom, the walls of the kitchen are covered with white

enamel, which possesses the advantage of being easily "washable" when it becomes soiled. A gas range is used for cooking.

The vegetation of California is of such amazingly rapid growth that it seems to spring from the fertile soil and to be coaxed into fruition by the sunshine in a way which seems almost a miracle, and it therefore requires only a very slight stretch of the imagination to picture this Los Angeles bungalow when its roses shall be fully grown and when its patio and pergola shall be clothed with vines which will climb the roof, and when the tangle of plants about the fountain in the courtyard shall be even more luxuriant than they are now. A home so pleasing and so economical may well interest other builders elsewhere and put approval on the bungalow far beyond its place of origin.




Floor plan



The living-room



The dining-room




COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

(Collectors' Notes and Queries and The Collectors' Mart will be found in the reading matter columns of the advertising pages of this number.)

Early Illustrated Music Titles

By Elizabeth Lounsbery
Photographs by T. C. Turner



THE revival of interest in early engravings and prints has developed with it an appreciation likewise of old music titles to which engravings and lithographs were applied as covers, and which are now doubly valuable as a means, in many instances, by which have been preserved portraits of great men of the Civil War, the stage, often the composer of the music itself and celebrities of those times, also old buildings which have long since disappeared in the progress of modern life.

Indeed, it is remarkable that as many examples of this kind have been saved in the course of years, for there is nothing quite so ephemeral for the purpose of collecting as sheets of music, which, as soon as their popularity has waned or they no longer appeal, are cast aside and forgotten.

With ecclesiastical music this does not apply, the very use to which it is dedicated being a guarantee of its care and preservation; as in the instance of St. Gregory's Antiphonarium, which is said to be the oldest manuscript of music in existence, with an historical value that cannot be exaggerated, and has for many years been the property of the monastery at St. Gall, in Switzerland.



Lincoln portrait cover for
The Wigwam Grand March

Little is known of the early music of the Romans, as all treatises of music from its inception which have come down to us from ancient times were written in Greek, and no original work is known in Latin earlier in date than the treatise of Boethius. Rome relied on Greece for her art and her sculpture, and drew her teachers of music as well from there and through the Jewish converts who, to escape persecution in their own land, took refuge in Rome, where their melodies were gradually accepted and became extensively corrupted with the pagan hymns.



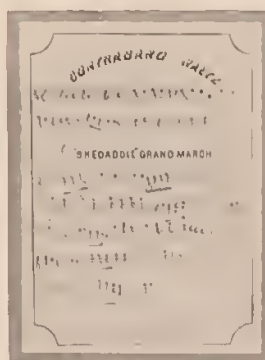
The "Bloomer Polkas" were very popular in their day, as many old music covers attest. The cover with the Lord Byron portrait is rarely met with in collections

In the year 371 the practice of chanting the Psalms, which up to that time had been recited by the congregation in the church in a loud tone of voice, was introduced by Pope Damasus. In 509 St. Gregory the Great, who was elected Pope, supplemented the work of his predecessor Ambrose, by making a collection of melodies in church use. He compiled an Antiphonarium composed of hymns with suitable melodies adapted to the principal seasons of the church year. These have ever since been in use and are now familiarly known as the "Gregorian Chant," although the proper name is Plain-chant or Plain-song.

And so we pass on to the advance of music in the North through Charlemagne and later through the music of the troubadours and minstrels who, together with the "minnesingers" and "meistersingers" of Germany, spread the love song throughout Europe and marked the introduction of music along secular lines. With the approach of the eighteenth century, with its varied dances of the period and the century following, which gave to Europe its greatest operas, one finds in America only a limited and stilted interpretation of music, through Puritanical ideas regarding its necessarily lugubrious and sanctimonious character, which through the gradual growth of the country and broadening of its moral standards, in the early nineteenth century developed, what is illustrated in this article, the accepted dance music of the day and the martial music of the Civil War.



A war-time music cover



The notes of the "Contraband Waltz" are in the form of animated figures of tiny negroes

Illustrated music titles were originally introduced with the idea of attracting attention to the piece of music they represented, and comprised a form of advertising and popularizing of the piece. They were first used as copper-plate engravings about 1800, but as a great luxury. "The Battle of Trenton," a "Sonata for the Piano-forte," was an example of this kind, published in New York about 1800, and of interest as containing on the cover a portrait of Washington, of the Wright type, such as was etched by Joseph Wright in copper in 1794. This piece well illustrates the present-day value of a rare music title in the fact that the only perfect copy of this composition ever sold at public auction brought over three hundred dollars in 1904. Another rare example, published in Boston about 1840, and also having a bust portrait of Washington on the title page, is the "Battle of Prague March."

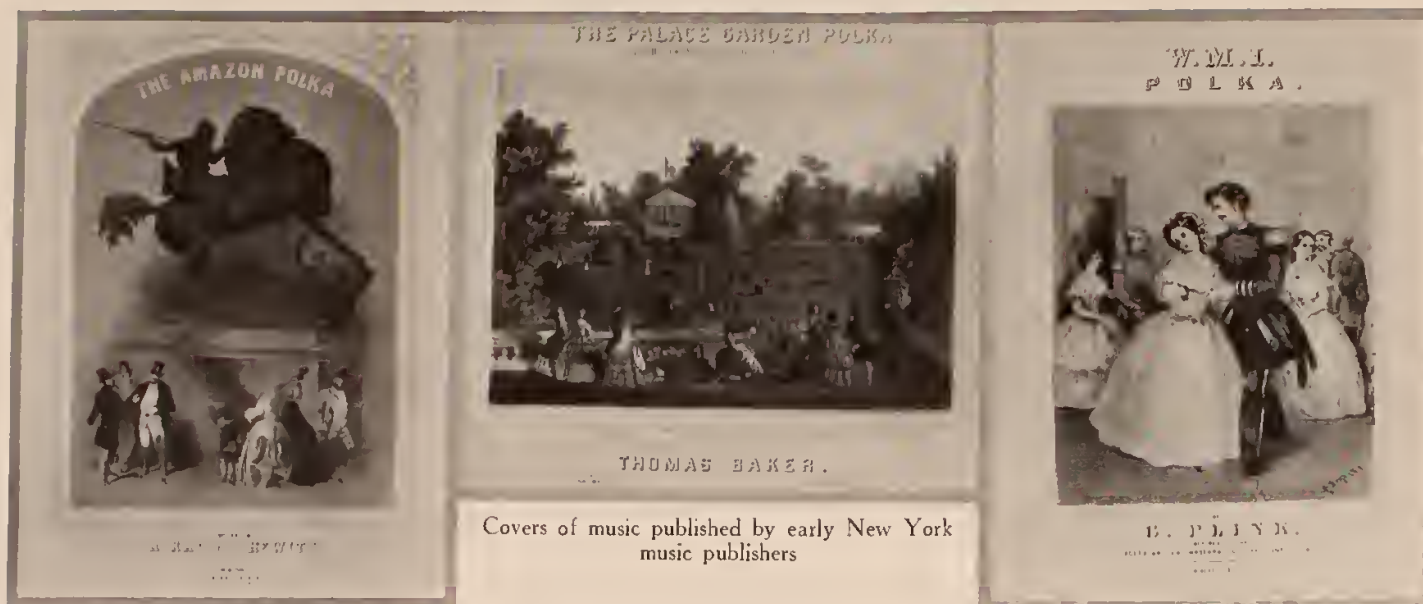
Following the use of copper-plate engraving, which was an expensive process, came the more general use of wood engraving and lithographing, which began about 1825 to reduce the cost of illustrating and tended to increase the use and popularity of music of this character. The steel-engraved music title is rare, but there are examples extant. Many specimens even of early lithographing are no longer obtainable, and others because of their rarity have brought, in the last few years when they have found their way into public sale, astonishing prices and far in excess of their original cost; as, for example,



FORT HAMILTON POLKA REDOWA.

New York, Published by Jacques & Brother, 38, Broadway

The "Fort Hamilton Polka Redowa" music cover

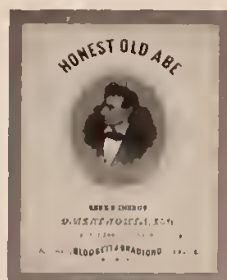


Covers of music published by early New York music publishers

one of the highest prices ever brought for a lithographic title was that obtained for a copy of "Firemen—the Pride of the Nation," namely, fifty-one dollars. The publication of this is attributed to 1825, although it is probably of later date, and shows on its title-page a view of the corner of Broadway and Barclay Street, looking north, with the American Hotel and Lydig residence.

Still another music sheet of both interest and value is a copy of "The Rail Road March," published by Willig in 1828, showing the first train of the Baltimore and Ohio Railroad. This lithograph is one of the earliest known of a railroad, and sold several years ago at a private sale for many times the original price.

Every inducement to attract the eye and ear of the purchaser was made in these early days of illustrated music titles and to assist in their sale, such as the use of the portraits of celebrated singers who had sung the song or to whom it had been dedicated on the title page, the effort to allure the buyer with the further assurance that this was a "favorite sonata for the piano-forte," and in the annotation upon the inside of the sheet accompanying the climaxes of,



Lincoln



Belgian Gallery

for example, a march description of a battle, in which the phrases "cries of the wounded," "roar of the cannon," "beat of the drums" were intended to inspire and thrill the player with the real spirit of the composition.

With the introduction of color, early in the fifties, the titles became even more elaborate, often requiring as many as seven impressions to complete the picture, which was chiefly scenic views or theatrical illustrations. The art attained its height in the sixties, when photography came to the assistance of the engraver; but this lacked the beauty of the old free-hand work of the early times, such as is shown in the titles

illustrated, namely, "The Castle Garden Schottisch," with Castle Garden as it was in the days of Jenny Lind, in 1851, when all New York went to hear her magic voice. The view shows the bridge, which about seven years later was removed, the space filled in with earth and Castle Garden made a part of Battery Park. The "Fort Hamilton Polka Redowa" and "Palace Garden Polka" are other examples.

To the student of costumes and fashions the music titles of this period are also valuable in the portrayal of dress,



A group of rare music covers from the collection of Mr. M. F. Savage, New York

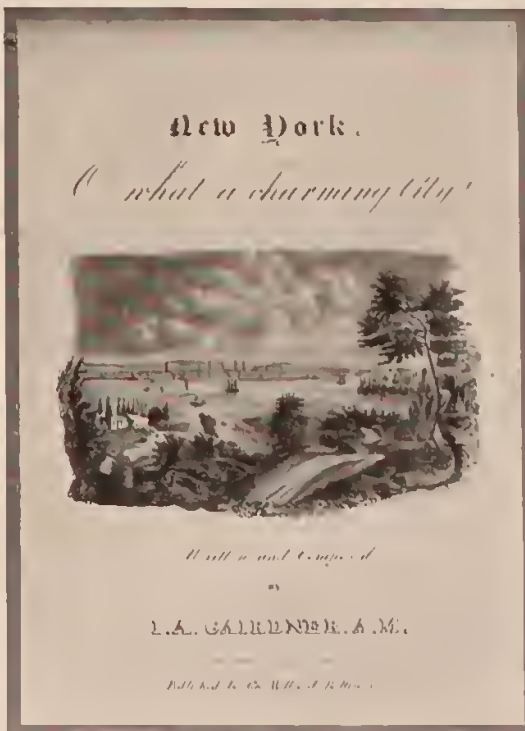
as in the "Bloomer Waltz and Polka" and the "Belgian Gallery Polka," and in the foibles of fashion such as the "Grecian Bend," the "Waterfall," "Dolly Varden," etc. The fact is that the only portraits of many of the early nineteenth century stage celebrities that are in existence have rendered them of the highest interest to those collecting data of the early American stage and invaluable to the collector of Civil War material and of Lincolnia. Through the interval of years the sheet music relating to the Civil War in text and title has almost vanished, but some still exist in the collection of the Lincoln Museum in Washington, the Library of Congress, and in private collections such as that of Mr. M. F. Savage of New York, which contained at one time about 200,000 sheets of American music, much of which he rescued from the publisher's dusty shelves, although many of the old compositions which appeared in their lists and catalogues have disappeared into oblivion. This is due largely to the fact that the zinc plates from which music of this kind was published were too val-

uable to store away and found their way into the melting pot, unless the composition was of great popularity, also to the lack of demand and the necessity for publishers to sell their old and uncalled-for stock as old paper to be destroyed, and to the great fires of Boston and Chicago, in which many mementos of these times were burned.

The titles of "The Wigwam Grand March" and "Honest Old Abe," song and chorus, published in Boston during the political campaign of 1860, are illustrations of the many hundreds dedicated to Abraham Lincoln, as the cover "On Picket Duty" represents the spirit of the music of the time and of the excellence of lithographic production then obtained.

The "Uncle Tom's Cabin" series included in Mr. Savage's collection has a unique value, constituting as it does the first issue of many celebrated poems by American poets.

The title-page, with a portrait of Lord Byron illustrated, "And Wilt Thou Weep When I am Low?" is still another example of this type with a very deep poetical significance.



A rare "New York" cover



The cover of the "Castle Garden Schottisch" shows the old Castle Garden at a time when it was surrounded by water and reached by a long wooden bridge leading from an arched gateway

Door-Knockers

By Mary E. Camp
Photographs by T. C. Turner



THE selection of an appropriate door-knocker, in keeping with the general scheme of architecture, has become quite as important as any other ornamental accessory, notwithstanding that its utility in recent years has given way to the door bell.

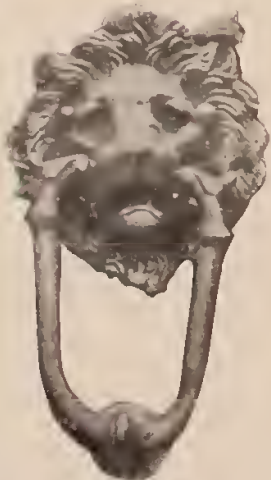
The old designs which are still reproduced in brass and iron are of such moderate cost that few new ones have found the favor of the old, while only in the question of suitability and personal preference is one more desirable than the other. The use of the knocker for the door inside the house, namely the bedroom, nursery, library doors, etc., has created a demand for the old-time knockers of peculiar significance, such as the familiar figure of the Lincoln imp with crossed leg, and which in its original use was a gargoyle, and the knocker on the refectory door of the cathedral in Lincolnshire.

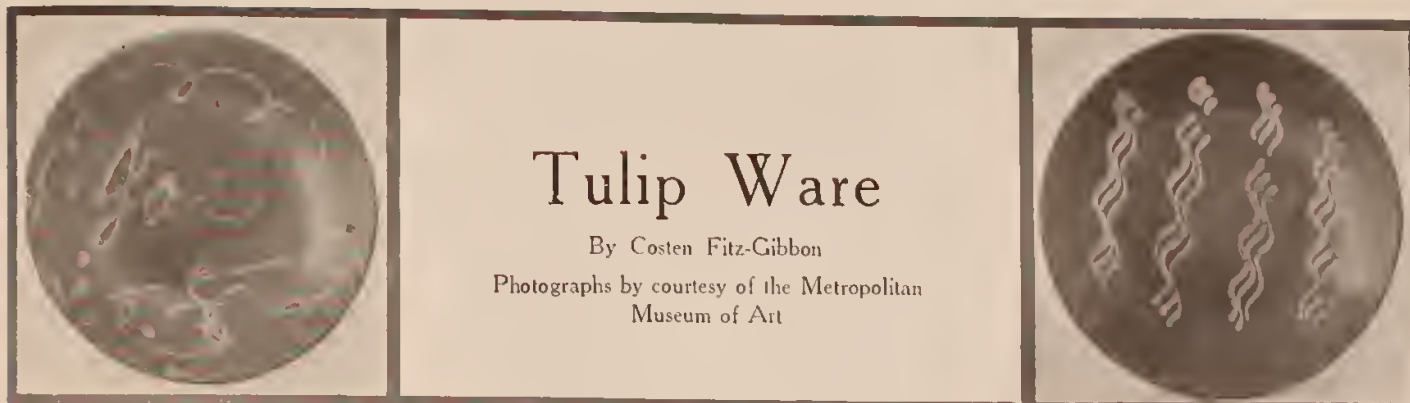
The Durham "devil" is another type of knocker, which in the original is still affixed to the cathedral door in Durham, through which in Norman times malefactors were admitted to Sanctuary and where, after confessing their crimes, they were allowed to remain and enjoy the peace and protection of the church.

The monk's head is still another type of English knocker reproduced from the one on the monastery door of Bury St. Edmunds.

The lion's head used on government buildings in England and on sentry-boxes in its colonies is a dignified type of knocker suited to the door of a city house; while the mermaid, girl dolphin, frog and stork lend themselves appropriately to the bathroom, nursery and bedroom doors of country and city houses.

The Shakespeare knocker, a reproduction of the memorial bust at Stratford-on-Avon, is especially adapted for a library or study door, as is the weird Buddha and the figure of the monk.





Tulip Ware

By Costen Fitz-Gibbon

Photographs by courtesy of the Metropolitan
Museum of Art

THE small boy who ardently collects postage-stamps, post-cards, pictures, express tags, or any other set of objects possessing especial attractions for the juvenile mind, is only obeying the behests of a natural instinct that is born in all of us. It is the acquisitive instinct. And a most salutary instinct it is when rightly directed. Coupled with a sense of pleasure in making discoveries, it ultimately contributes no small share to the general store of human knowledge. Quite apart from the intrinsic value of the objects collected, there is an undeniable fascination in comparing and analyzing new finds, especially if an intimate strain of human interest attaches to them.

The old Pennsylvania "Tulip Ware" exerts this fascinating appeal in an unusual degree. It is the outcome and evidence, albeit crude and humble, of a native and intensely racial and local striving for artistic expression. The peasantry of every country has sought and found some outlet, some mode of expressing its innate artistic sense, and this "folk" expression often has no little degree of real merit wholly distinct from its refreshing individuality and vigor. Thus it was among the Bavarians, thus among the Hungarians, thus also among the early German immigrants to the fertile lands of Pennsylvania.

Then, too, there is an added bit of glamor about the Tulip ware because its manufacture as an important Colonial craft had been altogether lost sight of till about twenty-five years ago. Investigations carried on since that time

have proved that it was widely made and esteemed among the "Dutch" communities of Eastern Pennsylvania, the potteries being most numerous in Montgomery and Bucks. Some of the pieces date from early in the second quarter of the eighteenth century. It seems strange that this craft should have fallen into such utter oblivion, for it was practised, more or less, till about the middle of the nineteenth century.

Now, perhaps, you are asking "What is 'Tulip Ware'?" It is a variety of slip-decorated earthenware made among the "Pennsylvania Dutch," taking its name from the predominance of the tulip as the favorite decorative *motif* used by the potters, although it was by no means employed to the exclusion of other decorative or emblematic devices. Various floral subjects besides frequently occur, as well as beasts, birds, fishes, and even the human form, though the last named could scarcely be called in any sense "divine" in its usual presentation.

Slip-decorated earthenware is earthenware on whose surface, before burning, a design has been applied in *slip*, or liquid clay. The slip, about as thick as batter, is applied with a quill through which it trickles, the flow from the containing cup being regulated by the craftsman. In color the slip is usually lighter than the object to be decorated, and its hue may be controlled pretty much according to taste. The process of applying the slip in a design is known as slip-tracing or slip-painting. A kindred process, termed slip-engraving, consists in covering the whole surface of the



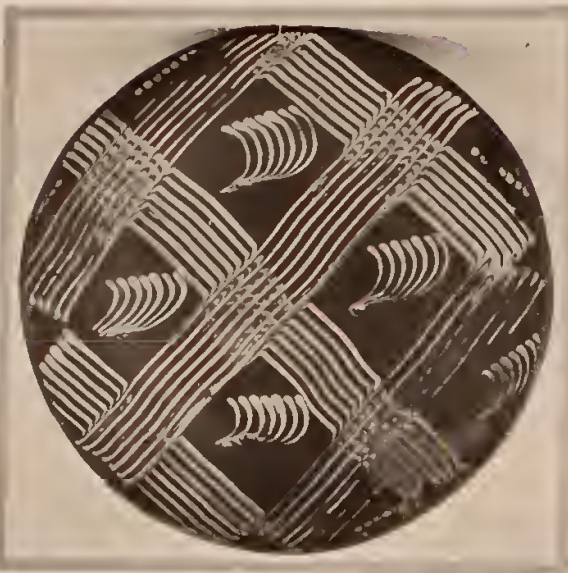
Sgraffito plates decorated with human figures, birds and flowers. The design is scratched or cut through the coat of cream slip to the red underlying body

jar, platter or dish with a thin coat of slip in which the design is traced with a pointed stilo exposing the dark body surface beneath. Both these methods were used in making the Tulip ware. Glazing and firing, of course, followed. A full detailed explanation of all processes connected with the manufacture of this pottery may be found in a most excellent and illuminating monograph by Dr. Edwin Atlee Barber, of the Pennsylvania Museum and School of Industrial Art, Philadelphia.

None of the potteries, it seems, were devoted solely to the production of Tulip ware. It was a side issue to their main business, which consisted of making tiles or purely utilitarian crockery. Hence it was turned out in comparatively small quantities at a time, either in fulfillment of a special order or for the personal gratification of the potter, that he might sell it or present it to those whom he wished especially to honor. Consequently, as may readily be imagined, it was highly prized.

Tulip ware was thoroughly typical of the people who made it. It was crude and even grotesque, and yet it had, withal, a certain straightforward dignity in addition to its quaint and rustic beauty. The "Palatines," as they were called, who came hither from Germany in great numbers from the latter part of the seventeenth to the middle of the eighteenth century and settled in the eastern part of Pennsylvania, were, for the most part, simple, unassuming folk without much culture, but full of honest vigor and moral zeal. Narrow and uncompromising they often were, but, one and all, they had a strong sense of beauty that influenced their whole lives. It was through just such simple channels as their Tulip ware that this sense found expression and into its decoration they poured the latent poetry of their being.

With their wonted rigid conservatism they adhered tenaciously to the processes and patterns of the Rhenish Palatinate, whence so many of them had come, and their isolation from their neighbors—an isolation which they deliberately chose and jealously guarded—kept them free from the effects of outside influences and preserved intact from modifying agencies the traditions of pottery making and decorating that they had brought overseas with them as a precious part of their



Slip-traced red pie-plate of the more ordinary sort in commerce in early days, but showing an unusual type of cross-hatched decoration

heritage. Thus it was that the "Pennsylvania Dutch" Tulip ware showed such strongly marked individuality and bore so close a resemblance to the pottery of those German principalities where slip decoration was practised.

One of the most persistent of the traditions just alluded to was the use of the Tulip, either natural or conventionalized, as the chief decorative *motif*. We find it in every conceivable form, not only on the pottery, but everywhere else that they could find a place to put it in. It was cast in their stove plates, painted on their dower chests, worked on their samplers, illuminated on their *Vorschriften*, carved on the date stones of their houses along with the initials of the goodman and his spouse, and, finally, chiseled on the headstones of their

graves when they were gathered to their fathers. Besides all this, the early colonists cultivated the bulb most extensively. It could scarcely have had greater veneration in Holland in the days of Tulipomania. Some mystic symbolism seems to have attached to this prevalent use of the tulip—perhaps, like the old Persians, the "Pennsylvania Dutch" associated it with the ideas of life and love. At any rate, it lent itself admirably to decorative treatment in the hands of unskilled draughtsmen, and is by far the most successful of all the subjects they attempted. Indeed, the plates, platters and jars decorated with the Tulip design often possess much genuine artistic merit and charm, whereas many of the other designs appeal to us merely by their rugged vigor in both conception and execution or their naïve grotesquerie.

The articles most frequently met with in the Tulip ware

pottery are jugs, jars, mugs, apple-butter pots, cooking pots with or without lids and having one or two handles, bowls, pitchers, pie plates, platters for meat or vegetables and plates. Besides these, other articles are found in considerable quantity, though not as abundantly as the objects enumerated.

Pie plates, haking dishes and other cooking utensils were commonly decorated with two or three parallel wavy lines. This simple form of decoration was applied with a slip-cup having two or three quills side by side. The whitish yellow wavings on the deep red ground afford a simple and very effective type of deco-



Sgraffito plate with horseman design

ration and the shapes of the dishes are usually excellent, which, of course adds greatly to their attractiveness. In the more elaborate pieces the colors were often vivid and highly varied. We find red, white, green, chocolate, yellow, blue, brown and other colors, so that it is plain that the chromatic possibilities were not narrowly limited.

Among the floral subjects, in addition to the tulip, the fuchsia was a general favorite. Occasionally we meet with forget-me-nots and roses and various other flowers that bloomed in the thrifty gardens of these color-loving Germans. It is often quite possible to recognize easily the flowers and fruits and leaves with; then again, the subjects have been so conventionalized or so crudely treated that identification is out of the question. In almost all cases, however, let the treatment be as crude as it may, the decorative effect is distinctly good.

Like flowers, the birds the potters introduced as ornaments are sometimes susceptible of ready identification; sometimes, on the other hand, they would baffle the most expert naturalist were he to try to name them. They are not as generally successful as flowers, and when ill done attract us merely by their grotesque qualities. While the bird designs decorating the meat dish shown in the illustration on page 27 are decidedly good, those shown on the pie plate on this page are so contorted that the beholder instinctively feels they must be suffering from some terrifying columbiary disorder. Pelicans, swans, ducks, parrots and, of course, the barnyard cock, as well as other members of the feathered tripe, figured in the decorative aviary. Animals of sundry sorts make their appearance now and again, but the drawing is often so bad that they are not recognizable. Fishes and serpents, too, are included in the pottery menagerie, and are sometimes creditably executed. The de-



Sgraffito plate with tulip decoration. The design was incised in white slip showing the red pottery through it

lineation of man, it must be confessed, was not one of the strong points of the "Pennsylvania Dutch" potter. As an example of his prowess in this field of limning, we may point to the dish shown in the illustration on page 27, whereon is depicted a loving couple. Though the presentation is spirited, the drawing can scarcely be called either accurate or inspiring. However, this plate is interesting in its composition as a whole, and especially interesting as being an example of a dated plate—1801—containing the name of the person for whom it was made in good round lettering.

Notwithstanding all the imperfections in drawing and the lack of artistic finish, notwithstanding, often, the crudity of color, notwithstanding the general bizarrerie of many of the pieces, they all possess a decorative charm that compels our interest if not our admiration. Some of the pieces, as we have said before, have real artistic merit, and, indeed, there seems no good reason, in the light of recent Post-impressionistic inspiration, why they should not all be accorded a lofty position in the plane of artistic rating. Surely, the birds, previously alluded to, and several of the other creatures on the plates in the accompanying illustrations, as well as the man and woman on the dish, have all the earmarks of draughtsmanship that entitle them to our most enthusiastic admiration according to the precepts and example of our most modern art men-tors.

On the borders of plates, platters and dishes the "Pennsylvania Dutch" potters frequently inscribed mottoes and proverbs. Among these people there was little popular reading matter, and therefore this method of decorating the pottery filled a useful and welcome purpose in supplying occasional reminders of moral principles and food for reflection. Not only their sentiments did the potters record

(Continued on page 32)



In these two Sgraffito plates the conventionalized floral decorations and the birds are reminiscent of Bavarian peasant design



WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING
AND NOTES OF INTEREST TO ALL
WHO DESIRE TO MAKE THE HOUSE
MORE BEAUTIFUL AND MORE HOMELIKE



The Editor of this Department will be glad to answer all queries
from subscribers pertaining to Home Decoration. Stamps
should be enclosed when a direct personal reply is desired



PROBLEMS OF FURNISHING THE SMALL COLONIAL HOUSE

By George Crane



HE furnishing of a house, be it large or small, Colonial or French, should receive careful attention. This attention can and must be given—that is, if the house is to be a success—whether the above home is to be simply or elaborately treated, with ample means at one's disposal or a limited pocketbook constantly reminding one and, so to speak, blocking the way. Even with slender means, thought and consideration are still possible and should not be cast aside. After all, is it not a greater satisfaction to accomplish a pleasing result with little than to reach the same end by an unlimited spending?

The shops "are so full of a number of things" that those with full pockets "should be happy as kings," but the same is true for those hunting, though with less at their disposal; the difference being that after selecting the necessary articles the price must be considered, and probably a greater part set aside until a future time. Nevertheless, one thing well chosen is worth a hundred carelessly purchased. Build the small home as a monument to good taste and gradually fill it with excellent things carefully chosen, and the result will surely justify the means.

Let us then assume that we have a small Colonial house to work with, and that absolutely nothing has been done to make it fit for occupancy—that it has not even been painted and papered. We shall then have a perfectly clear field, with nothing to hamper us. Downstairs we have a broad hall running the entire depth of the house, with a good-sized living-room on the right as one enters. Opening from this room is the library, with a double door into the hall giving a glimpse of the Colonial stairway. On the opposite side of the hall one finds the dining-room, quite long, and across the end a sunroom that is to be filled with plants. There is absolutely nothing in the house, as we have said, not even paint; but the foundation is there and complete, and we must wait for the desired result.

Above stairs a hallway corresponds to the one below with the bedrooms opening from it. The family rooms occupy the entire floor with the exception of the one room over the living-room, which is set aside for guests. Two bathrooms complete this floor. On the third floor are two servants' rooms and a small bath, besides a storeroom and a trunkroom. On the first floor the kitchen opens from the dining-room, a natural position for this necessary member of the house.

Assuming now that all is in readiness for papering and painting, let that receive our first attention. The woodwork throughout the house is to be a light ivory white that will be pleasing, as the character of the moldings and panels

is well adapted to simple treatment. The broad hall is papered in a plain golden-yellow oatmeal paper, extending to the ceiling, where a two-inch picture molding in ivory white divides it from a plain ivory ceiling paper of egg-shell texture. It is necessary to be thus explicit about the paint and paper, for paints and paper are two very important factors in furnishing that are sometimes not sufficiently considered because they are not movable. In a house of Colonial style, white or light paint and plain light paper are always to be chosen, as they form an excellent background for the dark walnut or mahogany furniture of eighteenth century pattern, making every piece show to full advantage and giving an appearance of ample furnishing when in reality there are but comparatively few pieces.

Against the wall, in the space between the dining-room door and the stairs, let us place a long drop-leaf table either of walnut, in Queen Anne pattern with cabriole legs and Dutch feet, or of mahogany in later Chippendale style. Both are good. This in place of a hatrack, that abomination of nineteenth century invention. On the table stands a charming lamp with gray crackle ware base and a shade of rice paper in plain white with a black lacquer frame. This lamp complete cost fifteen dollars, eight for the vase and five for the dull brass fount to fit. The shade was purchased for two dollars because a tiny split in the paper made it imperfect. This was easily mended, and the result was a delightful combination for little money well worth the trouble and thought.

In the wall spaces opposite we place several plain Chippendale chairs, one a fine old family piece and the other two admirable reproductions, which answer just as well for all decorative purposes so long as they are accurate. In the space at the right of the door leading to the garden we place a chest of drawers with a cupboard bottom. It is of mahogany, plain but of excellent lines. In it are kept rubbers, garden gloves, whisk brooms and various other unsightly but necessary articles. On the floor several good Oriental rugs in soft tones and the necessary note of color, while a couple of old prints in ebonized black frames adorn the walls. The lighting comes from side brackets made of two pairs of old brass candle sconces wired for electricity and fitted with little white china candles. So much for the equipment of the hall. Enumerate the articles of furniture used and you will have simplicity itself. Neither has much expense been incurred. Nevertheless, the effect is ample and quite sufficient to give the aspect of dignity and cheer that a hall ought to have.

Next we take the bright sunny living-room with its four good-sized windows looking out upon a world of green. Here, as in the hall, the woodwork is a light cream with walls done in tan paper with a good deal of brown in it. The ceiling has a cream egg-shell paper and about the wall angle a cream picture molding serves as a dividing line. The fine Colonial mantel, a notable relic of former days, has

been scraped and repainted until it commands the respect rightly due it. In front of the fireplace is a reproduction of an old Empire cornucopia sofa inviting one to lounge and enjoy the mystery of the fire, while at either end two small tables, that were at one time funny little washstands, hold lamps that enable one to sit amid comfortable sofa pillows and to read. The back of the sofa is covered with a piece of tapestry, so that as one sits at the table directly behind it the customary furniture backing is covered with something more pleasing to the eye.

A tall desk secretary of fine lines, several easy upholstered chairs and one or two Empire side chairs, along with two little mahogany Sheraton tables and a few well selected odds and ends of adornment, make this room most livable. Side brackets have been used in this room with pleasing effect, and have been so placed as not to interfere with the spaces where it was desired to hang some charming old prints. On the floor is a one-tone rug in brown and, relative to this, at all the windows are scrim curtains quite plain and a little cream in tone. On the mantel-shelf is a clock flanked on either side by two old white urns with black wooden tops in lacquer. This inventory of furnishings completes the living-room. Again an examination shows that the appointments have been made with rigid simplicity. We have a sofa, a table, two little lamp stands, a secretary, four chairs, two small side tables, a rug, curtains, and a little bric-a-brac—surely not an extravagant outfit.

From the living-room one next enters the library, where the walls are hung with a sage-green grass paper that harmonizes very well with the ivory woodwork. The ceiling is papered with an ivory-white egg-shell paper, as in the living-room and hall. About the room bookcases have been built in and painted white, and when filled with books in vari-colored bindings the effect is indeed most pleasing. Curtains of a thin silk in ivory-white may be used on the bookcases, if desired, but without them the appearance is quite as pleasing, if not more so. The tops of the bookcases afford ample space for bits of well-chosen ornament, few in number but selected with care and judgment.

The lighting fixtures in this room are set upon the bookcases in the form of old candlesticks. They are fitted with electricity but have the appearance of being simply candles set among the other pieces of bric-a-brac, and add much to the attractiveness of the room. In the center is a long table desk of Spanish origin in fine heavy oak, the only piece in this Colonial house, but once in a while one must admit a stray piece and offer it the hospitality of the room it is to grace. Two large bowl lamps on this table afford fine light for those using either end as a desk. A piece of old Colonial silver, in the shape of an urn, occupies the centre, filled with white chrysanthemums and standing on a piece of old hrocade in dull grays and blues—a charming combination. As in the living-room, the mantel is ancient and dignified in line, keeping its neighbor company in general appearance. A mahogany clock and two sperm-oil lamps grace the mantel-shelf. The pictures are few but good, indeed, and a family portrait, framed in black with a narrow gold band next to the picture, hangs over the mantel. The large rug is of two tones of green, and there are besides several small Oriental ones in soft colors. The curtains are of soft ivory silk with inside hangings of

repp in a mellow brown. Numerous comfortable chairs are about this room, while a most luxurious divan in an India covering and heaped with pillows spells solid ease and comfort. An ugly radiator is hidden by an interesting-looking screen that stands in front of it. This screen is covered with a fine English cretonne and varnished so as to give the appearance of painted wood. The frame is black and highly polished so as to resemble lacquer. Apart from the luxuriously upholstered divan and the old Spanish table, all the furniture of this room is reasonable in price and the making of the bookcases, an important item in the furnishing, was really cheap.

Upstairs, the hall, like the one below, is papered in a golden-yellow oatmeal paper, and side brackets in dull brass give the necessary light. Two generous chests of drawers are used for linen and for towels for immediate use. Besides these, several plain, rush-bottomed, painted Empire chairs and a little round walnut table with slipper feet, used as a candle stand for emergency candles in case the electricity fails, complete the furnishing of the upstairs hall. To these we must add several one-tone rugs in brown, scrim curtains at the windows and one or two pictures.

The bedrooms are very simple in their treatment. The guestroom will serve to give an idea of this. The walls are papered in 1830 paper of a small powdered design, the background being ivory and gray. The price was twenty cents the roll. The ceiling is in an ivory white egg-shell paper. On the floor are several small rag rugs of the braided variety. Side brackets supply the necessary light. The movable furniture consists of a four-posted bedstead, a fine old mahogany dresser, a chest of drawers, and a sewing table, all of which afford a most inviting atmosphere. Besides these articles there are several rush-bottomed chairs and a severely plain but very graceful little mahogany Sheraton bed table. The other bedrooms are furnished in much the same way. The kitchen needs little description save to say that, as we might expect in such a house, it is extremely neat and fully equipped with all necessary appliances for convenience and comfort.

Briefly recapitulating, we may say that one solution of the problem of furnishing the small Colonial house has been offered from two points of view—expense and arrangement. The arrangement suggested, one of many that might be devised, is simple but effective and readily possible of achievement. The expense of the pieces enumerated was not extravagant.

PLANNING FOR TO-MORROW'S FURNISHINGS

By Robert Leonard Ames

THE most carefully laid plans of even the most experienced furnishers have an unaccountable way of occasionally going awry. The home may be fully furnished—upon paper—and for each and every room there may be a list of the articles which are to be purchased and placed therein; the grand total, not without much manipulating, has been made to come within the amount which represents the furnishing appropriation and so carefully may plans have been made that the expectant furnisher begins to visualize the appearance of the house when fully arranged.

But when the time for actually making the purchases has been reached fur-



An example of a well furnished room

ther violence must be done to the schedule and the modifications which were made to reconcile the original schedule with the amount appropriated pale into insignificance when compared with those which theory must now concede to practice. For one room it may seem to be necessary to have a rug of a certain color and it may be that to obtain the requisite color a rug more expensive than that provided by the schedule must be purchased. Or else it may easily happen that, owing to some miscalculation, the sum allowed for the purchase of some absolute necessity will be found too small. The necessity, of course, must be had, which means that something else must either be done without or purchased at a cost much lower than was originally intended.

It has often been found that such a condition was really a blessing in disguise, for considerable experience in domestic furnishing has proved that it is often wise not to make the fittings so complete that there is literally nothing further to be done. It may be that a gift is to be made to the owners of the new home and an obvious need may readily suggest the form which the gift may assume.

Then again some extremely simple and inexpensive item of furnishing may, after a time, give way to something much more suitable to permanently adorn the home—some tasteful arrangement which may be really only a makeshift yield place to what is just the correct thing but which could not be achieved at the time the furnishings of the house were installed. The owner of a very tasteful home in a western city was selecting the furnishings of the house when it was found that a decided curtailment of the expenditure for some room must be made. The dining-room was chosen as the place where the reduction would be most practical and the room was tastefully furnished with the simplest of kitchen "dressers" as a buffet, a drop-leaf table and the plainest of kitchen chairs, all painted a deep ivory—almost a brown, and this very primitive furniture carefully placed with the "dresser" filled with Canton china remained in place until the time arrived when the most graceful of walnut dining-room suites of the period of William and Mary could be acquired. Had the temporary makeshift not been made there would have been purchased a suite of furniture not at all what was desired and yet too costly to be readily given up, and the dining-room would never have become the perfectly furnished room which it is at present.

There is probably no part of the house where makeshifts in the way of furnishings may be so easily resorted to as in the bedrooms. The possibilities of wooden boxes when cleverly converted into dressing stands by draperies of cretonne or chintz are too well known to require description here. One bedroom of a country house was furnished with dressing stand and wash stand made of packing boxes fitted with shelves and draped with dimity where, upon a white ground, there were tiny sprigs or roses. A white iron bed had head-board and foot-board covers of the same fabric and a valance of the dimity was hung about the four sides and a hedsread, also of the same material, was used. The bedroom, when thus arranged was so beautiful that it was hard to wholly understand why all this improvised furniture gave way, in the course of time, to a bedroom suite, more conventional, even if not any more attractive.

Upon floor coverings there may be exerted much ingenuity which is another means for economy. The so-called "fluff" rugs made of old carpets are beautiful and are practically indestructible. Should there be a sufficient quantity of different kinds of carpet—not too much worn—there may be made a rug of fair size, say 9x12, which after doing duty as a substitute until a better floor covering can be had for the living-room may be passed on to some other room where it may find a permanent abiding place.

Articles of the simplest kinds, and often of the smallest value, may, by clever arrangement, appear surprisingly beau-

tiful. In the living-room of one city apartment the walls were covered with a paper showing an all-over pattern in two tones of golden brown. It was the ambition of the owner to place over the mantel a copy of a portrait by Holbein but such a picture would have cost at least several hundred dollars and the exchequer, exhausted when the actual furnishings of the living-room had been purchased, could not furnish the necessary funds. Nothing could have been more beautiful, however, than the substitute which was arranged. An inexpensive but very beautiful has-relief—one of Donatello's casts of the Madonna and Child—was stained to imitate the tones of old ivory and was hung against a square India print which was purchased in the basement of one of the department shops. The print, which has been somewhat altered in shape to fit the plaster cast, shows a border about ten inches wide all around the bas-relief and the richness of the border's design and the beauty of the blue, old gold and wood colors of the roughly printed surface are so successful a background for the ivory colored cast that the acquisition of the Holbein has been indefinitely postponed.

Draperies may be contrived of fabrics so very inexpensive that they may be discarded when other draperies more worthy of a permanent place have been secured. The shops are full of heavy fabrics which cost but a trifle and yet are beautiful and well adapted for use as portieres or overhangings until the desired velours or damasks can be secured and very inexpensive madras, scrim, or even figured swiss, make the most useful and serviceable of window hangings while lace curtains are en route.

Just so with many other details of domestic furnishing. Tasteful yet inexpensive dishes may find a place upon the table until the coveted "monogram" china is to be had and table linen and towels of plain quality may be used until Dame Fortune smiles or a ship may come in laden with the Irish or Scotch linens to take their destined place.

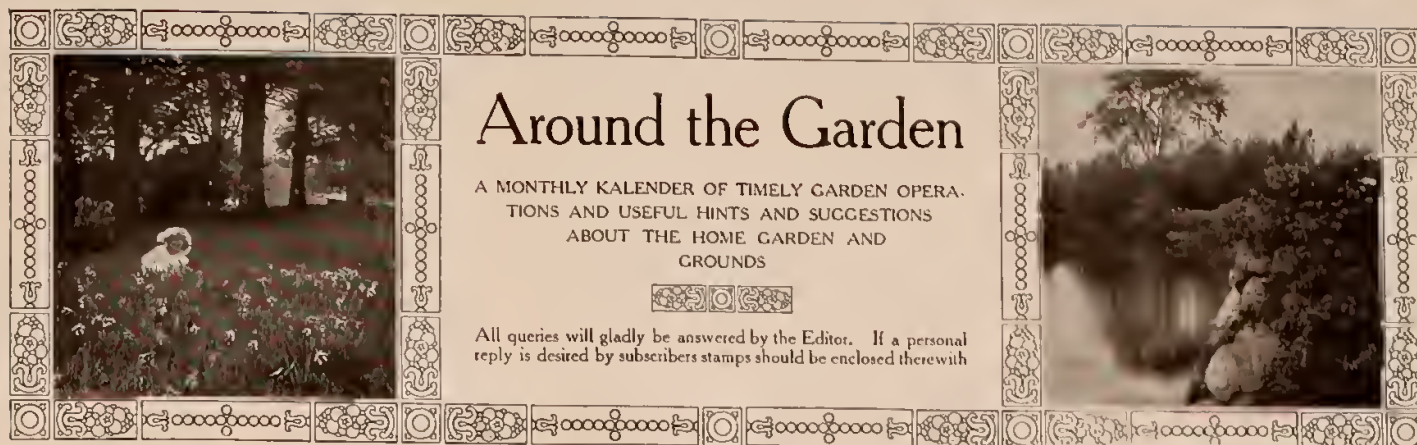
TULIP WARE

(Continued from page 29)

in clay, but in the pictorial devices with which they now and again embellished their more ambitious attempts they portrayed certain customs and usages that we should otherwise never have known about.

This element adds greatly to the interest of collecting Tulip ware. One never knows when he may run upon some discovery regarding manners and methods through the agency of a plate. If one really wishes to find novel pieces he must be constantly on the look-out in every imaginable place, just as he would for any other kind of pottery or china, and he must be willing to poke into all sorts of unpromising nooks and corners. One can never tell where the treasure may lie. The double guerdon of decorative value and the acquisition of curious folk knowledge awaits the collector of Tulip ware.

Indeed, the decorative value of Tulip ware is one of its chiefest charms, inasmuch as its utilitarian service vanished long ago with the change in conditions and the development of more practicable, if less picturesque, wares; naturally, one would not expect to meet with Tulip ware in the drawing-room. Nevertheless, it need not be relegated to the kitchen, and it finds a proper place in the dining-room and, by reason of its historical associations, it may, with propriety be introduced into the decorative scheme of a living-room where accessory color arrangements permit. There is something almost oriental in the general effect of Tulip ware so far as its color and texture is concerned, although its patterns, often almost approaching Persian design, are truly Colonial in effect, which renders Tulip ware a valuable adjunct to the decoration of a room in Colonial style.



THE NEW YEAR'S GARDEN

By Gardner Teall

Photographs by Nathan R. Graves



HAPPY New Year, and may much of it be spent in a lovely garden! There is an old English proverb which saith:

"If the grass grows in Janiveer
It grows the worse for 't all the year."

and yet another that declares:

"If January calends be summerly gay,
"Twill be winterly weather till the calends of May."

So we must be on the lookout for all these signs that are dear to the hearts of those of us who are old-fashioned enough to "set store" by the *Farmers' Almanac*! The inevitable snowfall which comes to seem a commonplace affair after the excitement of the first flurry, seems to have meant nothing but just "snow as snow" until Scoresby, indefatigable arctic voyager that he was, appears to have been the first to observe the forms of snow crystals, those veritable flowers in the garden of Boreas, which, when we least expect it, remind us that our New Year's resolutions will not be complete unless we include therein the one to find greater joy in our gardens the season to come by planning for more beautiful flowers, the memory of which will spring up before the mind's eye even with so crystalline and cold a memory "jogger" as the drifting, flowerlike flakes of snow, the frosted window-pane. And yet how wonderful is the window-clinging frost-work, mimicry of fern frond leafy foliage, like a shadow on the garden wall in miniature turned white, a glistening embroi-



The Begonia is the most effective foliage plant for window-gardens whose limited room precludes the use of large plants

dery of wintriness. These will be days when it will be good to come in from the bracing outdoor air, cheeks aglow, and sitting beside our fires to picture in our mind's eye the gardens we have missed outside. We are grateful now for every sprig of green indoors, and we turn to the plants which form our little inside "greenery" with tenderest solicitude. Perhaps we are harmfully care-taking and over-water them, or keep the room temperature too high for them, in consequence of which they do not thrive. Just because the rose-bushes in the outdoor garden have all to be bundled up like Italian *bambini* does not mean that plants within the house must be suffocated with heat and smothered with attention. While the night temperature for house plants should never fall below forty-five degrees, seventy degrees of moist heat is the most satisfactory condition for the indoor garden in daytime. Too much heat and too little light will make your plants produce long, leafless stalks, leaf-tufted at the end, but unsightly. House plants thrive best by stove heat, for furnace heat, being so dry, injures them and prevents their fullest development.

FERNS AND WINDOW GARDENS

MANY amateurs do not understand that to have success with Ferns indoors requires some study of the peculiar requirements of this class of house-plants. Any apartment in which the air is unduly dried and vitiated by the modern modes of heating and lighting are not conducive to successful Fern culture. Ferns do not stand fluctuations in temperature as well as do many other window-plants, hence they thrive better in large rooms than in small rooms. Because we find luxuriant Fern-growths in shaded woodland nooks, we must not labor in the mistaken belief that Ferns do not require sunlight; Ferns become sickly when placed far from window-light.



The Rose garden in summer and the same in winter. Showing the improved method of protecting the rose trees



THE MODERN PANTRY

By George E. Walsh
Photographs by T. Ellison

THE modern pantry, with all its facilities for storage of china and table utensils, and the many little convenient inventions that save time and labor, represents one of those little architectural details of the day which appeal forcibly to the housewife. The insatiable cry of the housekeeper in the past seems to have been for more pantry room—pantries for this and pantries for that. Shelves and closets in pantries have been put up in ever-increasing numbers in recent houses, and some of them are so completely equipped in this respect that no one could complain of lack of space for everything.

In the well-huilt house the pantry receives all the attention that it deserves, and instead of cramping the space devoted to this purpose architects are providing generously for it. Originally the word pantry meant a room in which the bread was kept, but in time it was applied to a room or closet in which provisions and table furnishings were kept. Then in its evolution it was provided with a sink and running water, with arrangements for cleaning plates between courses. In this latter sense it is used to-day and often referred to as the "butler's pantry."

The modern pantry must first of all be a light and scrupulously clean room. The most satisfactory way is to provide it with direct outside light and with all plumbing of the open kind, so that dirt and germs cannot be harbored anywhere. The second consideration is plenty of shelf and closet space. These are the prime essentials of all pantries, whether built for the small or large house. In addition to the daylight from a window placed over the sink, there must of necessity be good artificial light so placed that it will brighten up every part of the room for night service. Even in the smallest house the pantry should not be

less than 5x5 feet in dimensions, for with a room any less than this it would be difficult for one to turn around and work in. In the first illustration we have an ideal pantry suitable for the small family house. It contains within a compact space the very essentials of such a room. The sink with hot and cold running water is placed directly in front of the window, which provides ventilation as well as light. The chandelier is over the worker's head, and closets and shelves, with drip board for dishes, are within easy reaching distance. All is open under the sink, so that no plumbing is concealed. Four tiers of shelves are provided in the closet, and the highest is not above the reach of the ordinary person.

For a larger house where two or more servants are employed, the pantry in the second illustration is more suitable. This is a large, generous-sized room, with all the modern equipments necessary. The light enters from the left instead of directly in front, and closets and shelves are placed on three sides of the room. The closet space over the sink is particularly suited for the keeping of small things that are in constant service. The other closets are designed for holding articles of a various nature that must be handy in emergencies, but are not in demand every day. The drawers and dark closets for pans, trays and hardware are likewise arranged around three sides.

A pantry of this size and equipment lessens the work of the house enormously. The storage facilities are so ample that it will save many steps from the dining-room to the kitchen. A water cooling and filtering device placed on the top of the closet on the right adds to the convenience of the place.

In the third illustration we have a pantry well equipped, without sink and running water. Even without the arrangement for cleaning plates, the pantry is of the greatest service in a small house or apartment. Some object to running water in the pantry where the family is small. If the sink is not used, the water in the trap is apt to dry out and permit the sewer gas to escape through the drain pipe into the pantry.



Well utilized pantry wall-spaces

If the sink is not used the trap should be sealed so as to avoid this danger. But as a "half-way" house between kitchen and dining-room, the small pantry even without a sink is of great value. This is particularly true if shelves and drawers are ample for the storage of china and sundry table accessories.

In the last illustration the supply of daylight through three windows is unusual, and as pleasant as it is unusual. The placing of the steam radiator under the open sink for heating the room is likewise an economical and satisfactory arrangement. Pantries placed on the exposed side of the house without any heating facilities have time and again caused trouble through the freezing of the water pipes. A small radiator placed under the sink prevents any such accident.

The woodwork of the pantry should be finished off in oil so that it can be frequently wiped off with a damp cloth and even washed without damaging the appearances. Some of the modern houses have the pantry finished off in white so that the presence of dirt can be easily discovered. This makes a pretty finish and lightens up a pantry not provided with sufficient light; but the surface will need touching up at least once or twice a year with fresh paint.

The floor can be finished off in oil also, or covered with oilcloth or linoleum. But for that matter the floor can be treated with any of the floor compositions, although tile, mosaic work or concrete are almost too cold for such a place. Most of the dirty work of dish-washing is confined to the kitchen, and the little cleaning undertaken in the pantry should not greatly interfere with its sanitary condition. Walls and ceilings should be painted. It is the only sensible treatment for a pantry and the effect is refreshing.

There are many novel inventions intended for the pantry which add to its effectiveness. These include racks for plates and cups, moist-proof bread and cake boxes, and a dozen and one small equipments for displaying fine china and ware. Shelves in all instances should not be higher than one can reach handily, and not too deep. A depth of ten inches is the standard for pantry shelves. This is large enough to hold any ordinary size dish, and not deep enough to place one row behind another. Plates too large for the shelves should be stood up on end to display their decorative pattern. Strips of wood half an inch high and wide should be tacked to the shelves two inches from the back, so that plates and dishes can be stood up on end without danger of sliding forward and breaking. A set of brass hooks screwed along the under side of the shelves, four inches apart, should be used for hanging cups by the handles. The effect of this from the outside is strikingly free and gives a fair variety.

The pantry serves the double purpose of a workshop and show room. Visitors may never penetrate to the kitchen or get a view of it, but many may at odd times get glimpses of the pantry. Therefore, it should be arranged and kept in scrupulous order so that a passing glance at it serves to carry out the effect of harmony in the dining-room. A slovenly kitchen may be excused at times, but a dirty, unkempt pantry never. One judges the character of the housekeeper by the pantry, with its rows of orderly dishes and clean drawers and neatly arranged boxes and glassware. The best art of the architect can be nullified by a careless housekeeper who can fully appreciate neither a good pantry arrangement and equipment nor the value of needed sanitation.



A model pantry

WALL PAPERS AND THEIR SELECTION

(Continued from page 11)

up, then with a wet cloth press it against the wall until all parts stick. If there be rinkles (*sic*) anywhere, put a large piece of paper thereon and rub them out with cloth as before mentioned."

It will be recalled that Washington with the assistance of Lafayette papered the walls at Mount Vernon with paper-hangings which he had purchased in Europe.

Benjamin Franklin also left record of his interest in domestic employment of this sort. He was in London in 1765, when he received from Mrs. Franklin a letter telling of details as to the manner in which she had redecorated the Franklin house. "The little south room," wrote she, "I have papered, as the walls were much soiled. In this room is a carpet I bought cheap for its goodness and nearly new. The blue room has the harmonica and the harpsichord, the gold sconce, a card table, a set of tea china, the worked chairs and screen—a very handsome stand for the teakettle to stand upon, and the ornamental china. The papering of the room has lost much of its bloom by pasting up."

In answer to this we find Franklin referring to this room as follows:

"I suppose the room is too hlue, the wood heing of the same color with the paper and so looks too dark. I would have you finish it as soon as you can, thus: Paint the wainscot a dead white; paper the walls blue, and tack the gilt border around the cornice. If the paper is not equally coloured when pasted on, let it be brushed over again with the same colour, and let the papier maché musical figures he tacked to the middle of the ceiling. When this is done I think it will look very well."

WHEN MAILING CUT FLOWERS

By E. I. F.



It is one of the pleasures of having a garden that we can send away at least some of its bloom and fragrance to others less happily situated. A box of cut flowers by mail or express is certain to delight our city-bound friends in mid-Summer. It is worth while knowing how to care for and pack the flowers properly in order that they may last a long time after being received.

Sweet peas, gladioli and asters are among the most popular of the garden flowers for cutting, and should be removed from the plants early in the morning, before they have lost their dewy freshness. The best plan then is to put them in water and set in a cool cellar until the time for packing them arrives. If some shallow cardboard boxes can be obtained, they may be lined with newspapers, but with waxed paper next to the blossoms. If the newspapers are placed in contact with the flowers or the stems they will quickly absorb all the moisture, which is, of course, to be avoided.

The sweet peas and the gladioli should be cut when the first flowers open and are not to be sprinkled. Peonies are best cut for shipping when the buds are just opening. It is different with the aster and the dahlia, which may be almost fully developed.

The aster is an especially good shipping flower, for it lasts a long time after being cut. The "hranching" sorts are the most desirable, for the handsome blossoms are borne on long, stout stems and are easily handled.

Perhaps the gladiolus is fully as good for sending to town as the aster, if cut when the first flower at the bottom of the spike appears. Many hundreds of these flowers are sent into New York from a big farm up the state each week

during the season, and are used extensively on the dining-tables in the prominent hotels, being prized for their keeping qualities as well as their brilliancy. They unfold a flower at a time, until the one at the very top of the spike has opened a splendid floral parade.

If the recipient of such a delightful gift as a box of gladioli from a country garden will take pains to change the water daily, at the same time cutting off a portion of the stem and removing the faded flowers, the great, glorious spikes of color will not lose their beauty for ten days or longer.

Of the dahlias, the single and decorative varieties are the best for cutting; it is hardly worth while trying to ship the flowers of the cactus type, beautiful as they are. All dahlias will last better if placed in a pitcher of water for a few hours before being sent away. With them, too, it is an advantage to change the water daily and to clip off a bit of the stem.

Some people recommend stripping the lower part of the stems of their leaves and setting them in water as hot as can be borne by the hand, leaving them until the water cools. Then they may be stood in a pitcher of cold water, to which a little salt has been added, but should be kept in a cool and dark place for ten or twelve hours.

RAISING WATERCRESS INDOORS



IN northern France and Belgium grows a species of watercress, or *cresson-alinois*, which is much more tender, digestible and agreeable to the taste than ordinary watercress. But the most remarkable thing about it is the fact that it can be cultivated indoors, at any time of the year, on a piece of wet flannel.

The thing is done in this way: Take a piece of white flannel, which has been carefully washed, and stretch it over the upturned bottom of a shallow wooden box whose cover has been removed, letting the edges of the flannel fall a few inches all around. Take pains to make the tension equal on all sides, and tie the flannel so that it will remain stretched, by a cord running several times round the box and carefully knotted. Then pour water upon the flannel until it is soaked. If the water causes the flannel to relax in the middle, re-stretch it and make it smooth. Next take the cress seeds and spread them over the surface of the flannel, as regularly as is possible, and close together. Place the box in a dark closet, which in the Winter time should be warmed, but not too much. Water the seeds once or twice a day to prevent them from drying up. If the box is placed upon a tank of water the latter will mount by capillarity and keep the seeds sufficiently moist. In about three days the seeds will begin to swell, and little buds and roots will be seen upon them. Now take the box out into the light, putting it in the Summer time in a shady place, and in the Winter time near a window. If the weather is very cold the room should be regularly heated. Water the budding plants very frequently and turn the box from time to time to cause the stems to mount perpendicularly, for they will naturally incline toward the light. When they have attained a height of two or three inches, harvest them by cutting close to the flannel with scissors. Then wash them and they are ready for the table, where they make a delicious relish.

They were city folks, says a contributor to *Everybody's Magazine*, and they had just become comfortably established on the newly bought farm. With the help of suggestions from interested neighbors, they were fitting out the place, and it was the wife who approached one of the kindly farmers with the question: "How many eggs a day ought a really good hen to lay?"



SMART STYLES

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Collectors' Department



Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

C. M. L.: The value of the books about which you inquire are as follows: "Memoirs of Madam du Barri," \$5; "Interesting History of the Baron du Lovzinski, New York, 1807" (interesting from the standpoint of the New York imprint), about \$1.25; "Mirror of Calvinistic Fancism or Jedediah Burchard & Co.," no commercial value; "The Compleat Angler," \$8 to \$10; and "The Presidents, the Washington Post," about \$2.

W. A. M.: The values of the books about which you inquire are approximately as follows: "The Natural History of Barbados," \$12; Hurd's "All Religions," \$4; "Hortus Britanno-Americanus," \$10; "A Catalogue of Chap-Books," \$5.

T. J. H.: The description of the Colonial silver-plated candlesticks, which we assume are Sheffield plate, is hardly adequate, for a valuation as candlesticks of that type range from \$10 to \$40 each. The Colonial brass candlesticks may be worth from \$1 to \$8 or \$10 each, but we would have to see them to judge correctly. The brass thumb-hold candlestick is probably worth \$2 to \$3, as similar candlesticks can be bought for that here. Brass bed warmer worth from \$10 to \$15, depending upon size, design, etc. Plain pewter porringer worth from \$3.50 to \$5. If open-work in design of thumb-holds, its value would be about \$10. Pair of Britannia teapots can be bought for a few shillings each in England. They are worth from \$2 to \$5 each here. If the Davenport sugar bowl is in good condition, the value of same, without cover, would be about \$3; with cover about \$5. Light blue plate made by F. Meir & Co., Staffordshire makers about 1820. Value from \$2 to \$3. As the light blue platter is unmarked, it is worth only from \$5 to \$7. Light blue plate, Josiah Wedgwood & Sons, Staffordshire, worth from \$3 to \$5.

E. B. M.: The pewter spoon is probably of Swiss or German make. It is impossible to give you a value as that would depend upon the delicacy and elaboration of the carving. We know of no similar spoon. If the vase is of old Majolica and of considerable size it would be worth from \$75 to \$500. If modern about \$35, but your description is not sufficiently definite to determine. The fact that the tea-set has no mark makes it of very little value. From the general character of decoration would say that it was not worth more than \$5. The pewter plate of this kind is either Dutch or German and worth about \$2. The description of this plate is not adequate for us to determine its maker or value.

E. F. S.: If you could trace the border of the plate and send it to us, we could then determine whether it is of Staffordshire, possibly made by Ridgway, or whether it is merely a modern plate of no particular value. The pink plate is Staffordshire of the late eighteenth century. Adams was the maker and it is worth about \$2. The plate marked "Caledonia" was made by Adams about 1820 and is worth about \$2. The pink platter, made by Enoch Wood & Sons, is Staffordshire and was made about 1840. Its value is from \$7 to \$8. If the elm tree shows in the scene of the dark blue plate with "Winter View of Pittsfield, Mass.," the value would be from \$20 to \$25. It is Staffordshire and was made by Cleus about 1819 to 1829. The dark blue Staffordshire plate with "Landing of General Lafayette at Castle Garden" was made by Cleus about 1827 or 1828. Its value is about \$15. The dark blue plate, "MacDonough's Victory," is Staffordshire, made by Enoch Wood & Sons. The value of same is from \$15 to \$20.

C. A. M.: We find no record of a miniature painter named Dubois, who lived 205 years ago. Frederique Dubois was a well-known miniaturist who exhibited in the Salon from 1780 to 1804. A miniature painted by such an artist and of such a period would vary in value from \$70 to \$300, depending upon condition, subject, etc.

D. B.: From \$2.50 to \$5.00 is the usual value for the gold dollar you describe, depending upon the condition of the coin.

L. F. D.: The two gold United States quarter-dollars are worth about \$1.00 each if in fine condition and genuine government issues. There have been many bogus gold quarter-dollars in circulation.

E. V. V.: The colored lithograph of Washington was published about 1849 and is worth about \$5. The uncolored lithograph of the Hudson Run was published about 1860 and is also worth about \$5. Washington's signature on army frank is worth about \$15. His letters bring much more, depending upon contents, but as this was a printed order signed its value is not so great. The value of the beaded pin cushions is from \$2 to \$3. If in good condition the beaded bag is worth from \$10 to \$15. The cup and saucer were probably made between 1810 and 1847, outside of Sevres, by a small factory. As it is unmarked its value is from \$10 to \$12.

L. P. T.: The print portrait of General Andrew Jackson is worth about \$3. The Napoleon vase and plate marked with the crown and "N" are undoubtedly Sevres, as that mark was used on Sevres porcelain in 1851, when the manufacture of soft paste, which had been abandoned for fifty years, was revived at Sevres during the reign of Napoleon III. The crown above the letter "N" in gold, which is preceded by the letter "s" and followed by 54, is the correct mark for such porcelain. The pieces would have to be seen to be valued.

J. W.: The filigree bracelet must be seen to be valued. As the description of the agate writing set and carved spoon is inadequate, they cannot be valued either. The value of the gold locket would be determined by the size and weight of gold. The silver ornament has very little commercial value but would be of interest to a collector of curios.

N. S. W.: While your plate is Wedgwood, it is also marked with the diamond with "Rd" in center, which was a pottery registration mark used in Staffordshire from 1850. This is too late to make the plate of any great commercial value. If in good condition it is probably worth from \$2 to \$3.

J. N. B.: Beside N. Hudson Moore's book on old china, William Chaffer's work entitled "Marks and Monograms on Pottery and Porcelain," an English publication, is an excellent book of reference; likewise "The China Collector," a guide to the porcelain of the English factories, by H. William Lewer, and "Marks on Pottery and Porcelain," by Burton and Hobson.

F. de G.: We would say that the pieces of silver are of German make, we think, of the 18th century, and are worth between \$100 and \$500.

R. L. W.: The print to which you refer is of the late 18th century, German, and is worth from \$1.50 to \$2.00, owing to the lack of demands for prints here. The plate would have to be seen to determine its make and value, likewise the cup and saucer. The plate suggests liverpool-ware, and if so is rare. The Mulbury plate, Corrilla, marked "B. A.," we can find no record of

M. E. M.: If you would send us a photograph of the grandfather clock, we could better determine the value, also any name that may appear on the face or works. Such

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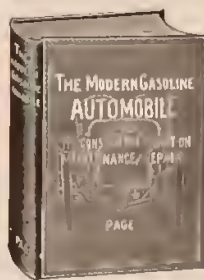
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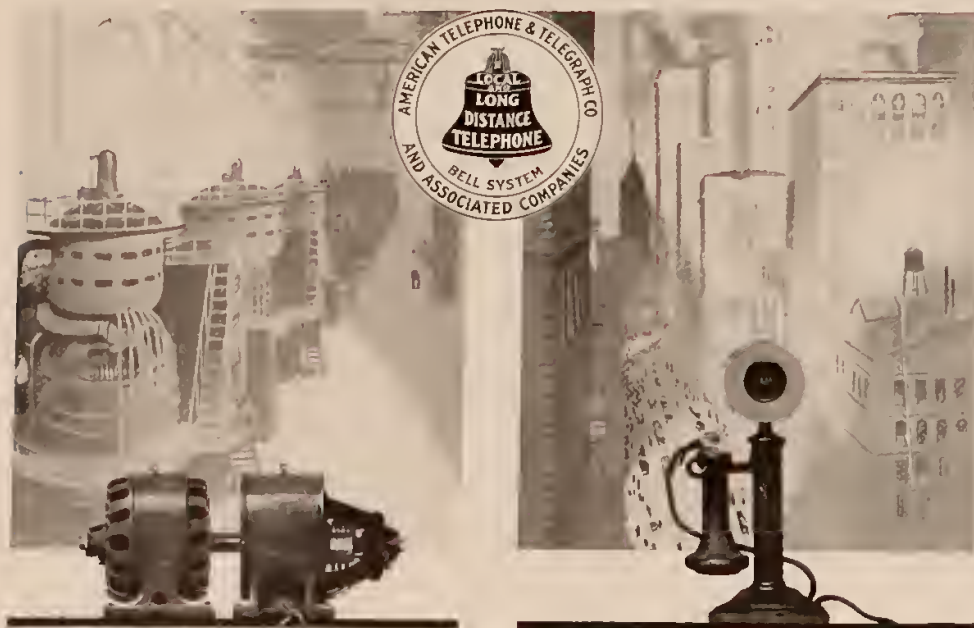
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clocks bring from \$75 to \$150, depending upon their condition, style of case and make of works.

A. S. T.: The value of the violin would depend largely upon the tone, condition, etc., and must be seen by an expert to be valued properly.

G. G.: The value of India shawls in this country has greatly decreased with the prevailing fashions, as they are now rarely worn and are very difficult to sell. During the reign of Queen Victoria India shawls were most fashionable and varied in price from \$75 to \$1,200, depending upon the quality, etc.; but they will not bring a high price or even a fair price to-day.

A. S. C.: The small samplers with alphabet and numerals would be worth about \$3, if done in wools, and if in silk, possibly, \$5. The other two with dates would, possibly, be worth from \$10 to \$15, depending upon their design, condition, etc. The clock you refer to was probably sold by Marshal & Adams, rather than made by him as many dealers of those times had clocks made for them and used their names in the clocks. Owing to the glass being out its value is greatly impaired and it would only be worth from \$3 to \$6. The clock made by Ephraim Downs in Bristol, Conn., probably about 1820, is not as valuable with the original glass missing and would be worth from \$6 to \$10.

F. W. F.: The long case clock was made by Silas Hoadley, who was formerly associated with Eli Terry in the making of clocks. He conducted his business in Plymouth, Connecticut, from about 1810 to 1849. What appears to be a mahogany case may be red walnut or cherry, as clocks were rarely made of solid mahogany at that time. Mahogany veneer was chiefly used. Without seeing the clock it would be impossible to give an exact value but such clocks bring from \$40 to \$75, depending upon the condition.

M. F.: The silver three cent piece would have a premium value of not more than 15c. if the date is distinct, but if the date is indistinct it would only be worth its face value.

H. H. E.: A fine copy of Constable's edition of 1830 (Edinburgh), 3 volumes of De Bourrienne's "Memoirs of Napoleon Bonaparte," would bring between three and five dollars at auction. The fac-simile of "The Boston Gazette" is not rare. One dollar would be a fairly high price for it. We do not find a recorded sales price for the copy of the newspaper to which you refer, but at one of the recent sales of the American Art Association, New York City, a copy of "The Chicago Post" extra for Monday, October 9, 1871, giving an account of the great fire, brought three dollars and a half.

N. R.: The French paper currency "Siège de Lyon. Bon pour Cinquante Sous" (1793) is extremely rare. You will find a reproduction of it (copper plate) in J. B. A. A. Barthelemy's "Nouveau manuel complet de Numismatique Moderne" (Atlas), Plate 5.

B. F. R.: Autograph letters signed of Jean Baptiste Isabey, the celebrated miniature painter, depend for their value on the interest of their contents and their condition. The letter you describe should be worth about three dollars.

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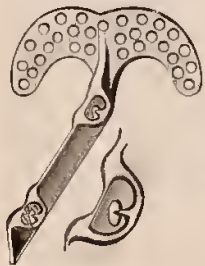
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Offered: A Chantilly lace shawl (black); depth 60 inches, width 108 inches. Bookplate of Lord George Lennox, great grandson of Charles II, showing the royal arms and those of his wife, the daughter of the Marquis of Lothian, 1759. L. M.

Offered: Autograph of General George Washington on face of Army frank; old beaded pin-cushion, beauty; old beaded bag, wreath and cluster of leaves and flowers worked on old velvet, clasp top; old French porcelain cup and saucer, large size, corrugated gold bands, very pretty; large Battledore and Shuttlecock, copper lustre pitcher, rare; Bunker Hill Monument glass cup plate; 13 1/2-inch round pewter plate. I. V. V.

Wanted: New York, Brooklyn or Long Island prints, maps, medals, documents and autographs; also governors of New York, engravings and autographs. Will exchange subscription editions of historic books. C. A. D.

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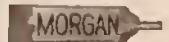
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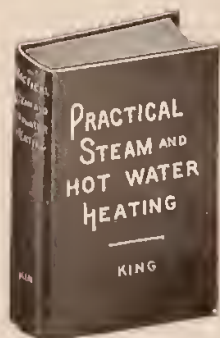
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JEFFERSON AS AN ARCHITECT. By William Alexander Lambeth, M.D., and Warren H. Manning. Boston and New York: Houghton, Mifflin Company, 1913. Cloth. Large 8vo. Illustrated. 122 pp. and plates. Limited to 450 copies. Price, \$10 net.

Historians and students of American history, architects and lovers of architecture, as well as admirers of beautiful books and all those interested in the personality of one of the greatest of our presidents, will welcome this notable publication, "Jefferson as an Architect," which Messrs. Houghton, Mifflin Company are issuing in special limited edition. The book, which is the joint work of Dr. W. A. Lambeth of the University of Virginia and of Warren H. Manning, the well-known landscape architect, shows for the first time on documentary evidence the nature and extent of Jefferson's talent as an architect and as a designer of landscapes. Beginning with some account of his planning of Monticello, his own interesting home, the book then proceeds to tell the story of the part he played in designing and carrying through that unique and important piece of American architecture, the University of Virginia. The work follows closely letters, memoranda, journals and drawings in Jefferson's own hand. It is lavishly illustrated from a superb series of photographs and other pictures, including a photogravure frontispiece from an interesting old lithograph of the university and its environment. Many of the more important pieces of manuscript evidence are reproduced in facsimile. This is one of the most beautiful books issued by the Riverside Press and is one of absorbing interest.

GREEK REFINEMENTS. By William Henry Goodyear. New Haven: Yale University Press, 1913. Cloth, Royal 40. Illustrated. 240 pp. Price \$10 net.

"Greek Refinements," by William H. Goodyear, M.A., is the first general work on the subject of this highly important phase of Greek temple architecture. Although these subtle refinements are the most notable and most characteristic feature, of Greek temple architecture, no other book in modern literature relating to this subject and designed for general reading has appeared. The only two extant folio plate publications in this field were also published at such relatively early dates (1851, Penrose, and 1878, Pennethorne) preceding more recent observations and special publications, as to seriously limit and impair their present usefulness. The latter book, moreover, is out of print. In the present volume Professor Goodyear has successfully summarized for those who are interested in the general history of Greek civilization, and for serious readers in general, as well as for architects, archaeologists and art students, the notable observations of Hoffer, Pennethorne and Penrose, and has united with his admirable account of their discoveries a summary of all later published observations and a review of all later critical, periodical literature on the subject. These various periodical publications are, at present, largely inaccessible even to specialists, and the references to this topic, either in general or in special works on the History of Art and Architecture, are generally limited to a few sentences. The first chapter concerns itself

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